THE LONDON

SHAKESPEARE

A new annotated and critical
edition of the complete works
in six volumes edited by the late

JOHN MUNRO

M.A., sometime Assistant Director of the
Early English Text Society and formerly Member of
the Councils of the Philological Society and of the Malone Society

With an introduction by

G. W. G. WICKHAM

M.A., D.Phil., Head of the Department
of Drama in the University of Bristol

Volume V

The Tragedies (1)

EYRE & SPOTTISWOODE
LONDON

Eyre & Spottiswoode Ltd. 1923
First Reprinted : 1957

PRINTED IN GREAT BRITAIN
by Billing & Sons Ltd, Guildford and London

CONTENTS OF VOLUME V

THE TRAGEDIES (1)

Titus Andronicus	page 1
Romeo and Juliet	115
Julius Cæsar	257
Hamlet	361
Troilus and Cressida	573
Othello	719

THE LONDON SHAKESPEARE

VOLUME V

The Tragedies (1)

TITUS ANDRONICUS

THIS play was entered in the *Stationers' Registers* on February 6, 1594, to John Danter as "A Noble Roman Historye of Tytus Andronicus." The next note is "Entred alsoe vnto him by warraunt from Mr. Woodcock the ballad thereof."[1] Q^1 was published in 1594. A copy was seen by Langbaine in 1691, but no copy was subsequently known until one was found at Malmö in Sweden in 1904. It is now in the Folger Library. The title-page is The Most Lamentable Romaine Tragedie of Titus Andronicus: As it was Plaide by the Right Honourable the Earle of *Darbie*, Earle of *Pembrooke*, and Earle of *Sussex* their Seruants. [Device] LONDON, Printed by Iohn Danter, and are to be sold by *Edward White & Thomas Millington*, at the little North doore of Paules at the signe of the Gunne. 1594.[2] Before discovery of this Quarto, editors treated Q^2 as Q^1 and Q^3 as Q^2. Our Q^2 had for title The most lamentable Romaine Tragedie of *Titus Andronicus*. As it hath sundry times beene playde by the Right Honourable the Earle of Pembrooke, the Earle of Darbie, the Earle of Sussex, and the Lorde Chamberlaine theyr Seruants. [Ornament] AT LONDON, Printed by I. R. for Edward White and are to bee solde at his shoppe, at the little North doore of Paules, at the signe of the Gun. 1600.[3] Q^2 agrees substantially with Q^1 except in certain passages towards the end where the copy of Q^1 used in printing Q^2 must have been damaged and improvised passages make good the deficiencies.[4] These improvised passages appear perforce in the older edited texts. Q^1 contains at I i 35 three and a half lines which Q^2 eliminated as anticipating future action and hence as incorrect at that place. Q^3, based on Q^2, was printed by Edward Allde for White in 1611 and F^1 was based on it. None of the Quartos has Act or Scene indications. F^1 begins with *Actus Primus. Scæna Prima.* and afterwards marks only Act divisions. F^1 also contains a whole scene not in the Quartos, (III ii) discussed below. The effect of the Statute against Profanity (3 Jac. I) is to be seen in F's changed reading in IV ii 71 and equivocation is expunged at IV ii 76. Greg considers

[1]Arber, ii 644; Chambers: WS, i 312; Lewis, i 198, 196. On the significance of this entry, see page 6 below. [2]Facsimile ed. by J. Q. Adams: see Adams: TA, in Bibliography. [3]Facsimile by Prætorius, 1885; Intr. by Arthur Symons. [4]Collation of Q^1 by E. Ljunggren in Sh. Jb., xli 211 f. Defects in the copy of Q^1 used for Q^2 were pointed out by J. S. G. Bolton in PMLA, xliv 765 f., and by R. B. McKerrow in *The Library*, 4th series, xv 49 f. Collations from $Q^{1, 2}$ and some from Q^2 F, etc., are given in this present edn. For improvised passages, see footnotes to V iii 25 (*Enter Titus*, etc.), 60?, 93-97, 129-33, 164-69, 200.

that copy for Q^1 was probably the author's MS. but that the stage directions are such as one would expect from an author not closely connected with the theatre. The centring and spacing of speech-prefixes on signature I_{v}, I_{8} in v i Greg ascribes to probable elimination of some lines during printing (but see note to ll. 121-24).[1] Q^1 at III i 282, 283 and F at IV i 36 print superfluous words, on which see footnotes.

Neither Q nor F provides entrance for Alarbus. He never speaks, and it is possible that he was never meant to appear. The only mention of him in Stage Directions is in the exit at I i 129, which may be an error. The Alarbus incident is clearly an addition to the original plot, and its dramatic effect could still be produced if the character were eliminated from the action.

There are signs of disturbance in the text at I i 35, 129, and, as pointed out by Greg, at I i 391, where Marcus's speech introduces an abrupt transition.[2] The reason for this last is that the abduction of Lavinia by Bassianus and the affair of Mutius, like the whole Alarbus incident, are additions to the original story. They may have been made in the revision of an old play or during the composition of the extant play or as a later revision of it: such evidence as there is, the mention of these episodes in the running course of the subsequent text at I i 418, 453, II iii 164, points to addition whilst composition was in progress. The three and a half lines in Q^1 at I i 35 which the Alarbus incident replaced should have been deleted. The facts indicate a change of plan by the dramatist. There is other evidence. No trace of Mutius exists in any other available version of the plot. In the early German *Tragœdia von Tito Andronico* and the English Ballad, Titus brought three sons alive to Rome. In the Ballad Titus refers to his total of twenty-five sons of whom twenty-two were slain in war (ll. 13, 15). In the Shakespearian play Titus had likewise twenty-five sons (I i 79); he brought four alive to Rome and twenty-one should have been recorded as lost in war; but at III i 10, 11 he says: "For two-and-twenty sons I never wept, Because they died in honour's lofty bed." Of the surviving sons, two are required, as in the German play and Ballad, for the pit incident and one, our Lucius, and Vespasian in the German play, lives on to found the new régime.[3] Mutius cannot possibly be included in the twenty-two sons lost: he was slain and repudiated by his father; and obviously he was added to the story and the adjustment of numbers overlooked. The matter of Alarbus is dealt with above. The addition in F^1 of III ii, which must have been derived from MS. and which is perhaps in maturer style than the rest, spans the transition from the

[1]Greg: EP, 117. There is also some centring of speech-prefixes at the beginning of the play in Q^1, where again Greg thinks a few lines may have been removed. In these respects Q^2 follows Q^1. [2]Greg: EP, 118. [3]In the early Dutch play and the German Programme of a play at Linz, Titus has five surviving sons: this is because of the peculiar version of the pit incident. Four are wanted for this and one, Lucius, to survive. There is no Mutius.

horrors of III i to the revelations of IV i, shows by Titus's strange conduct the change in him leading to his subsequent rages and disturbance of mind, and emphasises the pathos needed to set off the accumulating atrocities. It was, so to speak, a bridging scene. Bolton thinks it was designed to give richer parts to those playing Titus and Marcus.[1] In V ii 45 Titus names Chiron and Demetrius as Rape and Murder before he is told what they represent.

The question of the play's authorship has led to much difference of view. There have been three distinct schools of thought: that Shakespeare had no hand in the play; that he merely revised it; and that he wrote it entirely. "All the editors and criticks," wrote Johnson, "agree with Mr. *Theobald* in supposing the play spurious."[2] Hallam later records the same.[3] Swinburne detected the hand of an imitator.[4] Believers that Shakespeare retouched or 'improved' the play have been numerous. Bishop Percy was an advocate of 'improvement';[5] and among the moderns Dover Wilson has lent his authority to the view that in this play Shakespeare was a reviser (but not of Act I which he thinks non-Shakespearian).[6] The German scholars have generally been firm believers that Shakespeare wrote the whole; some later critics like Cunliffe and Raleigh[7] were similarly inclined; and more recently Hereward T. Price, Frank O'Connor, Spencer, Harrison and Alexander have been staunch advocates of Shakespeare's sole authorship. To these views may be added Greg's independent theory that in 1594 there were two versions of the play, one belonging to Pembroke's men which Shakespeare may have revised and another possessed by Sussex's company; that the Sussex text was sold and printed as Q^1; that the Pembroke text was lost in the Globe Theatre fire of 1613; that Shakespeare's company replaced their prompt-copy by procuring a copy of Q^3 in which they made some alterations in the stage directions and added III ii from a MS. based on the actors' memory of the words.[8] Another physical possibility, that the extant play is a Shakespeare play revised by somebody else, has not been taken seriously.[9]

There are difficulties in all these views. Against the first are the facts that Meres in *Palladis Tamia*, 1598, states that Shakespeare wrote

[1]PMLA, xliv 765-88. [2]Johnson, 166. [3]Hallam, ii 277. [4]Swinburne: AS, 12. [5]Forewords to *Titus Andronicus's Complaint* in Percy's *Reliques*. [6]CNS, xxv. [7]Cunliffe, xcvii-viii; Raleigh, 84, 108; Price: LTA; Price: ATA; Price: FQT; Price: MS; O'Connor: RS, 9; Alexander: P, 89, 90; Harrison: ST, 30f.; Spencer, 207 f. [8]Greg: HD, ii 159-62. Greg's theory was somewhat developed in MLR, xiv 322 f. The argument against it is the strong evidence of Shakespeare in the extant play. [9]Advocated by Henry D. Gray in *Flügel Memorial Volume*, Stanford Univ., California, 1916, 114-26; attacked by Tucker Brooke in MLN, xxxiv, 1919, 32-36; withdrawn by Gray in *Philological Quarterly*, v, 1926, 166-72, in favour of the view that Sh. was the reviser of an old play.

Titus Andronicus, and that Heminge and Condell included it in F[1]. In the circle in which he lived and moved Meres was likely to be well-informed,[1] and Heminge and Condell were long members of Shakespeare's company and were present at the fire in 1613.[2] J. M. Robertson dismissed this evidence on the ground that Meres's lists were artificially arranged in sixes, and were incomplete, and so open to suspicion; and that the principle of threatrical property in plays would lead Shakespeare's company to claim the play as his:[3] and, basing himself on parallel passages, metre and other factors, he ascribed the play to Greene and Peele and perhaps also Kyd and Lodge. Grosart, again largely on the parallel passage principle, made strong claims for Greene as principal author.[4] Parallel passages are, however, a double-edged weapon. Advocates of the view that Shakespeare was here a reviser cite an abundance of phrases and mannerisms to be paralleled in genuine Shakespearian work, particularly the poems and early plays; and also strong indications of the handiwork of Peele. Dover Wilson has given the chief evidence of this kind with the conclusion that "only two dramatists were concerned in the making of *Titus* as a whole, Peele and Shakespeare."[5] Considerations against this view are the matter of Meres, Heminge and Condell mentioned above and the wider question whether, notwithstanding parallels of Peele, Shakespeare could not, at this early stage, have written the whole. Against the third view there are the signs of Peele, the evidence of revision if interpreted as later 'improvement' and the play's repulsive character.[6]

As for the excessive repulsiveness, it may be urged that a young dramatist, eager to please his company, perhaps still to establish himself well with them, might respond to their request for a strong Senecan Revenge Play after the mode that had proved so popular and profitable. Allowance may be made for the compulsive pressure of the dramatic cult of the time, added to which there is something to be said, perhaps, for the view of Raleigh and others that the play may be regarded "as a work of youthful bravado."[7]

Regarding parallel passages, the situation at the time was that there was not the same recognised author's property right in dramatic plots, situations and phrases as now. In the main the dramatists worked for their companies even more than for themselves. Besides which, the

[1]Supporting facts are discussed by Austin K. Gray, *Studies in Philology*, N. Carolina Press, xxv, 1928, 295-311. [2]From the poem *upon the . . . burneing of the Globe Playhouse*. See Intr. *Henry VIII*. [3]Robertson: TA, 13, 17, 237. [4]*Englische Studien*, Leipzig, xxii, 1896, 389-436. [5]CNS, xix-xxxiv and Notes. Dover Wilson thinks it just possible that Kyd assisted Peele in the 'mad' scenes. [6]Prof. H. T. Price strongly opposes the theory of multiple authorship. He writes: "Shakespeare puts *Titus* together by shamelessly pillaging nearly every contemporary" (Price: CS, 37 f.). [7]Raleigh, 125.

plays printed from memorial reconstruction demonstrate that actors carried in their heads abundance of lines from various plays which they could slip into a forgotten passage in a memorised play or by means of which they might modify the dramatist's language, especially in a similar situation. Playwrights were themselves in some cases actors, memorising the plays of others, or were, we may be sure, ardent playgoers and play-readers; and they could readily acquire, even unconsciously, each other's tricks and mannerisms. The phrase-memory of the professional theatrical people was remarkable. Shakespeare himself has whole speeches compounded largely of Biblical phrases where it is evident that he was not turning over the pages of the Bible, but that he appropriately produced them, together with his own invention, from his enormous verbal store.[1] There are other cases where, perhaps unconsciously, he re-cast recognisable verbal material from elsewhere and fitted it into similar circumstances.[2] Greene's attack on Shakespeare, though it has a wider implication, has probable reference to apparent borrowings from others. Miss St. Clare Byrne has reminded us that parallels may be explained in more ways than one, that quality is all-important and that mere verbal parallelism (in establishing authorship) is of but little value in comparison with parallelism of thought coupled with some verbal parallelism.[3] The *Henry VI* plays, which have parallels with *Titus*,[4] contain matter which parallels older non-Shakespearian plays and foreshadows in phrase, manner and political outlook the Shakespearian drama to come.[5] Feuillerat, however, affirms that the basis of the play was a text written by author 'A,' with Marlovian additions by 'B,' and substantially revised (including I i) by Shakespeare in three periods as shown by the proportions of feminine endings in the verse, which are respectively 2·8%, 8·7% and 14·2%. He thinks that F was based on Q^3 with the help of a prompt book and that III ii was omitted in the Quartos as liable to excite laughter.[6]

Henslowe in his diary marked *Titus Andronicus* as 'ne' (new) on January 23, 1594.[7] It was printed by Danter and published the same year. The assumption that the date of composition was 1593-94 is fairly reliable; but Halliday thinks the play too crude for 1594 and prefers 1592. Chambers and others adopt 1593-94. Dover Wilson concludes that Shakespeare ended his work on the text by January, 1594.

[1]For example *2 Henry VI* II iii 22-27, where the whole language is Biblical and six phrases are incorporated from the Bible. [2]As a passage from Brooke's *Romeus* recast in the *Two Gentlemen*. See *Some Matters Shakespearian*, TLS, Sept. 13, 1947. [3]Byrne: BC, 24. [4]For the parallels see Hart: SSC, chapter xx. [5]C. S. Montgomery in *Shakespearean Afterglow*, Melbourne, 1944, 74 f., treats *Titus* as the beginning of "those tentative gropings among words, ideas and images that were so marvellously developed by Shakespeare in his later plays." [6]Feuillerat: C, 144-183. See our note in our vol. ii, p. 242. [7]Greg: HD, i 16.

A possible source of the play is known.[1] There are six published versions of the story: the Shakespearian play, the Ballad (B) in Percy's *Reliques* (and Roxburghe and Shirburn Ballads), the German *Tragœdia von Tito Andronico* (G, printed in 1610),[2] the Linz Programme of *Raache gegen Raache*, played in 1699,[3] and the early Dutch play, *Aran and Titus* (D, printed in 1641);[4] and a mid-eighteenth century chapbook in the Folger Library. There have been proposals to associate the English play with *tittus & vespacia* recorded by Henslowe as performed in 1591-92, largely because the German tragedy has Vespasian as the name for our Lucius; but the German play changes all the names except Titus; and *Titus and Vespasian*, which is lost, was, as Greg surmised,[5] probably based on the old romance of that name.[6] It has been thought that the Ballad depended on the Shakespearian play.[7] This can hardly be: in it all of Titus's three sons perish in connexion with the pit incident; there is no Alarbus or Mutius, no nomination of Andronicus, no betrothal of Lavinia to the Emperor, no buried gold; the vendetta springs merely from the pride and wickedness of the Gothic Queen and the Moor. There are, however, strong resemblances: Bassianus as in the play (I i 10) is called Cæsar's son and Tamora's sons are disguised as Rape and Murder. Joseph Quincy Adams surmised that the prose *History of Titus Andronicus* and the Ballad (identical with that in the Percy *Reliques*) contained in the Folger Library chapbook may be late reprints of the *Historye of Tytus Andronicus* and Ballad thereof entered to John Danter in the *Stationers' Registers* on February 6, 1594 (Adams: TA, 9). Ralph M. Sargent in *Studies in Philology*, xlvi, 167-183, showed that the Ballad depends on the History which plausibly claims to be a translation from the Italian. He analysed the History and compared it with the Shakespearian play, coming to the conclusion that the narrative represents a version of Shakespeare's source, if not that source itself.[8]

In the library of the Marquis of Bath at Longleat is a drawing purporting to have been made by Henry Peacham in 1594 or 1595, together with a version of the text of *Titus Adronicus* containing I i 104-120 and V i 125-144 joined by three improvised lines consisting

[1]The Philomel incident (II iv 38, etc.) comes from Ovid, *Metamorphoses*, vi 519 f.; Titus's cannibal feast copies Seneca's *Thyestes*. [2]Printed in Cohn. [3]Printed by Cohn in Sh. Jb., xxiii 1888, 11 f. [4]Synopsis and analysis by Harold de W. Fuller in PLMA, xvi, 1901, 1 f. See also Greg: HD, ii 159 f. [5]Greg: HD, i 14, 15; ii 155. For reasons against *tittus* as source, or first version, see Alexander: LA, 74 f; Dover Wilson, CNS, xl f. [6]Otherwise called *The Sege of Jerusalem*, on which see *Camb. Hist. Lit.*, i 333; Edwardes, 101. [7]Fuller, *op. cit.*, 65. [8]B is printed in Percy's *Reliques*; a synopsis and examination of D are given by Fuller, *op. cit.*; the Programme was printed by Cohn in Sh. Jb., xxiii 1888, 11 f.; G is printed in Cohn (see Bibliography), pp. 157-236. For comparison of the various versions see article *Titus Andronicus* in TLS, June 10, 1949.

in part of bits of I i 121 and 125.[1] In the midst of the picture stands Titus, evidently declaiming or finishing a speech, with an upright staff in his left hand; behind him are two military men, ornately dressed, with halberds and swords. Facing him Tamora kneels, her hands lifted together in supplication; and behind her kneel her two sons, Chiron and Demetrius, prisoners and bound. In the right foreground is the black Aaron, his naked sword in his left hand and gesticulating with his right, in an attitude of defiant bravado. The dresses shown in the picture are thought to represent those worn by the original actors. The text below the picture, apart from the improvised lines, differs from Q and F in some minor readings and agrees with one against the other in a few minor cases; but all its differences are such as frequently appear in transcribers' 'copies.'[2] According to the editors, Aaron is present as a prisoner, whilst I i 104-120, transcribed below the picture, is spoken. If the picture were of the usual isolationary type, where the objects in a given space are depicted as they appear to an observer at a given moment,[3] Aaron would then be so shown. The picture, however, like the picture of Troy described by Shakespeare in *Lucrece*, is of the 'comprehensive' type, where, in one compass, scenes as they occur in the course of a story in different places, or the same place at the same time or different times, are portrayed. In this very simple example of the comprehensive method, Aaron is shown as the utterer of the lines in V i 125-144. Thus, the picture and the words match each other.[4] Beneath the quotations appears in position as for a speech-prefix the word *Alarbus*. There are, of course, no words added, and speech-prefix it can hardly be. The two figures behind Titus represent two of his sons: there should be four, but the artist has drawn two as token and representative. The picture confirms the deduction made from the play and other versions that there may have been no actual character Alarbus: he was always 'off.'

In continental versions of the story, the Dutch play and the Programme, Titus wishes to sacrifice Aaron to Mars and Tamora intercedes with the emperor to save him. The dramatist, in switching from Aaron as potential victim to Alarbus as actual victim, creates a strong revenge motive for Tamora, though the actual plotting and villainy are still left to Aaron. It can be argued that the Alarbus incident entails a loss of sympathy for Titus at the very beginning of the play and that this frustrates the pity which the true tragic hero should excite. But Shakespeare's characterisation of Titus illustrates a method

[1]For facsimiles and discussion see Chambers in *The Library*, 4th series, V 326 f., and Chambers: SG, 57 f.; Adams: TA, 31 f.; Dover Wilson in Sh. Survey I, 17 f., and in CNS, 98, 99. [2]Adams: TA, 33. [3]Like an ordinary illustration in a book or a 'still' in a film. [4]The words are printed here as an appendix following the text of the play.

which the dramatist was to develop increasingly, the building up of a character by dissimilar and even opposing elements. In adding the ruthless execution of Alarbus to the magnanimity and patriotism displayed by Titus we are given a hint of the horrible excesses which, under provocation, he is to commit later in the play. Although it must be admitted that this play excites repulsive horror rather than the more exalted reaction proper to tragedy, it may be said that the play is true to the method employed in so much later tragedy in that the action fulfils its purpose in eliminating evil at whatever cost, leaving the augury of better things to come.

Dover Wilson holds that Shakespeare's master-stroke in the play was the transformation of Aaron into a humorous and vivacious villain; and that he introduced an element of mockery and caricature into the play, especially in Marcus's grisly speech in II iv. In terms, however, of Senecan drama and the Elizabethan readiness to tolerate horrors, it would seem that the play's frightfulness was meant to be taken seriously.

DRAMATIS PERSONÆ

SATURNINUS, son to the late Emperor of Rome, afterwards Emperor.
BASSIANUS, brother to Saturninus.
TITUS ANDRONICUS, a noble Roman.
MARCUS ANDRONICUS, Tribune of the people, and brother to Titus.
LUCIUS,
QUINTUS,
MARTIUS,
MUTIUS, } *sons to Titus Andronicus.*
SEMPRONIUS,
CAIUS,
VALENTINE, } kinsmen to Titus Andronicus.
LUCIUS, a boy, son to Lucius.
PUBLIUS, son to Marcus Andronicus.
ÆMILIUS, a noble Roman.
ALARBUS
DEMETRIUS,
CHIRON, } sons to Tamora.
AARON, a Moor, beloved by Tamora.
A Captain, Tribune, Messenger, and Clown; Romans and Goths.

TAMORA, Queen of the Goths.
LAVINIA, daughter to Titus Andronicus.
A Nurse, and a black Child.

Senators, Tribunes, Officers, Soldiers, and Attendants.

SCENE: ROME, AND THE COUNTRY NEAR IT.

The three mute characters, Sempronius, Caius and Valentine, have been treated in different ways in Dramatis Personæ and stage-direction by the various editors. Cam, Delius, CNS omit the names from the Dramatis Personæ but have a general heading Kinsmen of Titus. Globe, Craig, Baildon, Chambers, Herford, Witherspoon, Kittredge, NCE include the three characters in the Dramatis Personæ, describe them as Kinsmen to Titus and omit the general heading Kinsmen of Titus. In the stage-direction beginning IV iii, Cam, Witherspoon, Kittredge include in the entry other Gentlemen (. . . Sempronius and Caius). Globe, Craig, Baildon, Herford, NCE include Sempronius, Caius and other Gentlemen. Delius, Chambers, CNS omit these names but include other Gentlemen. At V ii 151, where Caius and Valentine enter with Publius, Cam, Globe, Delius, Craig, Baildon, Herford, Witherspoon, NCE have Enter Publius and others. Chambers, Kittredge Enter Publius, Caius and Valentine. CNS, Publius and others come from the house. Valentine is usually classed as a kinsman of Titus Andronicus, Stokes describes him as a friend. In V ii Tamora appears disguised as Revenge, Demetrius as Murder, and Chiron as Rape. For Alarbus, see Introduction, p. 2 f.

THE TRAGEDY OF
TITUS ANDRONICUS

ACT I

SCENE I. ROME. BEFORE THE SENATE HOUSE. THE TOMB OF THE ANDRONICI APPEARING.

Enter the Tribunes and Senators aloft. And then enter Saturninus and his Followers at one door, and Bassianus and his Followers with drums and trumpets at the other door.

SATURNINUS

Noble Patricians, patrons of my right,
Defend the justice of my cause with arms;
And, countrymen, my loving followers,
Plead my successive title with your swords.
I am his first-born son, that was the last
That ware the imperial diadem of Rome:
Then let my father's honours live in me,
Nor wrong mine age with this indignity.

NOTE: References to misprints in the Edinburgh University Library copy of Q^2 are preceded by the symbol Q^2E.

THE TRAGEDY . . . ANDRONICUS.] $Q^{1,2}$. The most Lamentable Romaine Tragedie of *Titus Andronicus:* As it was Plaide by the Right Honourable the Earle of *Darbie*, Earle of *Pembrooke*, and Earle of *Sussex* their Seruants. (Q^2 differs from Q^1 slightly in italics and spelling.) Ff The Lamentable Tragedy of Titus Andronicus. ACT I SCENE I.] Omitted in Qq. Ff Actus Primus. Scæna Prima. ROME. . . . APPEARING.] Added by ed. after Theobald, Capell and Cam. *Enter . . . the other door.*] From $Q^{1,2}$ with addition by editor of *at the other door.* F^1 precedes with the stage direction *Flourish* which Cam, Delius and others adopt. Ff also read . . . *Followers at the other, with Drum & Colours.* The speech-prefixes in Q^1 in this Sc. are: Saturninus, Saturni., Saturnine, Emperour, Saturn., Satur., Sat.; Bassianus, Bascianus; Marcus Andronicus, Marcus, Marcus An.; Captaine; Titus; Lucius; Tamora; Chiron; Demetrius; Lauinia; Tribunes; Mutius; 3. Sonne; 2. Sonne. In F^1: Saturninus, Saturnine, Sat., Satu., Empe., Satur., King; Bassianus, Bassia., Bass.; Marcus Andronicus, Marc., Mar., Mar. An.; Cap.; Andronicus, Tit. Ti., Titus; Luc., Luci., Tam (*inverted*), Tamo., Tam., Tamora; Chi.; Dem.; Laui., Lau.; Tribunes; Muti., Mut.; 1. Sonne; 2. Sonne.; Son. (1. Sonne= 3 Sonne in Q=Martius. 2. Sonne=2 Sonne in Q=Quintus. Son in l. 474 where prefix is omitted in $Q^{1,2}$=Lucius.) 5, 6 am his . . . ware] From Qq. F^{1-3} *was the . . . wore* F^4 *was the first-born Son of him that last Wore* Cam, Chambers, Kittredge, CNS *am his . . . ware* Globe, Delius, Craig, Baildon, Herford, Witherspoon, NCE *am his . . . wore*

BASSIANUS

Romans, friends, followers, favourers of my right,
If ever Bassianus, Cæsar's son,
Were gracious in the eyes of royal Rome,
Keep then this passage to the Capitol;
And suffer not dishonour to approach
The imperial seat, to virtue consecrate,
To justice, continence and nobility:
But let desert in pure election shine;
And, Romans, fight for freedom in your choice.

Enter Marcus Andronicus, aloft, with the crown.

MARCUS

Princes, that strive by factions and by friends
Ambitiously for rule and empery,
Know that the people of Rome, for whom we stand
A special party, have by common voice,
In election for the Roman empery
Chosen Andronicus, surnamèd Pius
For many good and great deserts to Rome.
A nobler man, a braver warrior,
Lives not this day within the city walls.
He by the senate is accited home
From weary wars against the barbarous Goths,
That, with his sons, a terror to our foes,
Hath yoked a nation strong, trained up in arms.
Ten years are spent since first he undertook
This cause of Rome, and chastisèd with arms
Our enemies' pride. Five times he hath returned
Bleeding to Rome, bearing his valiant sons
In coffins from the field.
And now at last, laden with honour's spoils,

9 Romans, . . . right,] Two lines in Ff, ending *Followers*, . . . *Right:* 14 virtue consecrate,] As in Rowe. Qq *vertue, consecrate* F$^{1-3}$ *Vertue: consecrate* F^{4} *Virtue, Consecrate* 17 *Enter . . . crown.*] From Ff. Qq Marcus Andronicus with the Crowne. 18 MARCUS] Omitted in Qq Ff. 23 Pius] F^{1} Pious, 35, 36 field. . . . And now] Q^{1}:

. . . *field, and at this day,*
To the Monument of that Andronicy
Done sacrifice of expiation,
And slaine the Noblest prisoner of the Gothes,
And now

As the unique copy of Q^{1} was discovered only in 1904, earlier editions make no mention of the additional lines. Kittredge and NCE print them in a footnote. CNS prints in the text in square brackets, and reads *the Andronici*

Returns the good Andronicus to Rome,
Renownéd Titus, flourishing in arms.
Let us entreat, by honour of his name
Whom worthily you would have now succeed,
And in the Capitol and Senate's right,
Whom you pretend to honour and adore,
That you withdraw you and abate your strength,
Dismiss your followers and, as suitors should,
Plead your deserts in peace and humbleness.

SATURNINUS
How fair the Tribune speaks to calm my thoughts!

BASSIANUS
Marcus Andronicus, so I do affy
In thy uprightness and integrity,
And so I love and honour thee and thine,
Thy noble brother Titus and his sons,
And her to whom my thoughts are humbled all,
Gracious Lavinia, Rome's rich ornament,
That I will here dismiss my loving friends,
And to my fortunes and the people's favour
Commit my cause in balance to be weighed.

Exeunt soldiers of Bassianus.

SATURNINUS
Friends, that have been thus forward in my right,
I thank you all, and here dismiss you all,
And to the love and favour of my country
Commit myself, my person and the cause.

Exeunt soldiers of Saturninus.

Rome, be as just and gracious unto me
As I am confident and kind to thee.
Open the gates and let me in.

for *that* Andronicy Chambers includes the additional lines in his text and reads *the Andronici* for *that* Andronicy See Introduction, p. 2. 40 worthily] Ff (*worthily*) 46 How . . . thoughts!] Two lines in Ff, ending *speakes*, . . . *thoughts*. 50 noble] From Qq Ff. CNS *nobler* 54 fortunes] Delius *fortune's* 55 Commit . . . weighed.] *Cf. Job* xxxi 6 (Noble: B, 138). *Exeunt . . . Bassianus.*] Q^1 Exit Soldiers. Q^{2a} Exit Souldiers. F^1 Exit Souldiours. F^{2-4} Ex Souldiers. Capell, Cam and others Exeunt the Followers of Bassianus. Kittredge Exeunt Soldiers [and other Followers of Bassianus] Witherspoon, NCE Exeunt soldiers [of Bassianus.] CNS [his followers disperse.] 56 Friends, . . . right,] Two lines in Ff, ending *beene . . . Right*, Friends,] Q^3 *Eriends* 59 *Exeunt . . . Saturninus.*] Omitted in Qq Ff. Added by Ed. after Capell. Editors generally have stage-direction similar to that following l. 55.

BASSIANUS
Tribunes, and me, a poor competitor.

Flourish. Saturninus and Bassianus go up into the Senate House.

Enter a Captain.

CAPTAIN
Romans, make way. The good Andronicus,
Patron of virtue, Rome's best champion,
Successful in the battles that he fights,
With honour and with fortune is returned
From where he circumscribéd with his sword
And brought to yoke the enemies of Rome.

Sound drums and trumpets; and then enter Martius and Mutius; and then two Men bearing a coffin covered with black; then Lucius and Quintus; then Titus Andronicus; and then Tamora the Queen of Goths with her son Alarbus and her two sons Chiron and Demetrius, with Aaron the Moor, and others as many as can be. Then set down the coffin, and Titus speaks.

TITUS
Hail, Rome, victorious in thy mourning weeds!
Lo, as the bark that hath discharged his fraught
Returns with precious lading to the bay
From whence at first she weighed her anchorage,
Cometh Andronicus, bound with laurel boughs,
To re-salute his country with his tears,
Tears of true joy for his return to Rome.
Thou great defender of this Capitol,
Stand gracious to the rites that we intend!
Romans, of five and twenty valiant sons,

63 *Flourish.*] From F¹. Not in Qq F²⁻⁴. *Saturninus . . . House.*] Qq Ff They goe vp into the Senate house. Pope and others, Delius begin Scene II after this. 64 CAPTAIN] Omitted in Q¹, ². Ff Cap. 68 where] Ff *whence* 69 *Sound speaks.*] From Q¹, ², with changes as follows: *Martius and Mutius;*] Q two of Titus sonnes, Lucius and Quintus;] Q two other sonnes, Ff follow Q substantially. *with . . . Alarbus*] Added by ed. Rowe added Alarbus as entering with Chiron and Demetrius and editors have followed, some suppressing "her two sons" and others reading "her three sons." Cam and others amplify the stage-direction by reading "Aaron and other Goths, prisoners; Soldiers and People following. The Bearers set down the coffin, and Titus speaks." With reference to Alarbus, see remarks in Introduction, p. 2 f. *Then*] Ff They *as . . . can be.*] See *The Shrew* v i 94, "Exeunt . . . as fast as may be." 70 Hail, . . . weeds!] Two lines in Ff, ending *Rome:* . . . *Weedes:* 71 his] From Qq F¹⁻³. F⁴ Cam, Globe, Delius, Craig, Baildon, Herford, Witherspoon, Kittredge, NCE *her* Chambers, CNS *his* 78 rites] Q¹, ² *rights*

Half of the number that King Priam had,
Behold the poor remains, alive and dead!
These that survive let Rome reward with love;
These that I bring unto their latest home,
With burial amongst their ancestors.
Here Goths have given me leave to sheathe my sword.
Titus, unkind, and careless of thine own,
Why suffer'st thou thy sons, unburied yet,
To hover on the dreadful shore of Styx?
Make way to lay them by their brethren.

They open the tomb.

There greet in silence, as the dead are wont,
And sleep in peace, slain in your country's wars!
O sacred receptacle of my joys,
Sweet cell of virtue and nobility,
How many sons hast thou of mine in store
That thou wilt never render to me more!

LUCIUS
Give us the proudest prisoner of the Goths,
That we may hew his limbs and on a pile
Ad manes fratrum sacrifice his flesh
Before this earthy prison of their bones,
That so the shadows be not unappeased,
Nor we disturbed with prodigies on earth.

TITUS
I give him you, the noblest that survives,
The eldest son of this distressèd queen.

TAMORA
Stay, Roman brethren! Gracious conqueror
Victorious Titus, rue the tears I shed,
A mother's tears in passion for her son:
And if thy sons were ever dear to thee,
O, think my son to be as dear to me!
Sufficeth not that we are brought to Rome
To beautify thy triumphs and return

84 amongst] Rowe, Craig, Witherspoon *among* 89 brethren.] Trisyllabic. Q^3 $F^{1,2}$ *Bretheren.* Kittredge, CNS *bretheren.* 90 the] Omitted in Q^2. 94 hast thou of mine] In $Q^{1,2}$. Q^3 Ff *of mine hast thou* Cam, Chambers, Kittredge, NCE, CNS follow Q^1: Globe, Delius, Craig, Baildon, Herford, Witherspoon follow Q^3 F. 98 *manes*] Qq $F^{1,2}$ manus $F^{3,4}$ manes 99 earthy] From Qq. Ff *earthly* 100 unappeased,] Q^1 *vnappeazde*, Q^2 *vnappeaxd*, 104 brethren!] $F^{1,2}$ *Bretheren*, Longleat MS. *bretheren* conqueror,] Longleat MS. *Conquerors* 106 for her son:] Longleat MS. *of her sonnes* 108 son] Qq *sonne* Ff *sonnes* or *Sons* Longleat MS. *sonnes*

Captive to thee and to thy Roman yoke;
But must my sons be slaughtered in the streets
For valiant doings in their country's cause?
O, if to fight for king and commonweal
Were piety in thine, it is in these.
Andronicus, stain not thy tomb with blood.
Wilt thou draw near the nature of the gods?
Draw near them then in being merciful.
Sweet mercy is nobility's true badge.
Thrice-noble Titus, spare my first-born son

TITUS
Patient yourself, madam, and pardon me.
These are their brethren, whom your Goths beheld
Alive and dead: and for their brethren slain
Religiously they ask a sacrifice.
To this your son is marked, and die he must
T' appease their groaning shadows that are gone.

LUCIUS
Away with him! and make a fire straight;
And with our swords, upon a pile of wood,
Let's hew his limbs till they be clean consumed.

Exeunt the sons of Andronicus with Alarbus

TAMORA
O cruel, irreligious piety!

CHIRON
Was never Scythia half so barbarous.

DEMETRIUS
Oppose not Scythia to ambitious Rome
Alarbus goes to rest, and we survive
To tremble under Titus' threat'ning look.
Then, madam, stand resolved; but hope withal,

121 Patient . . . madam,] Longleat MS. here patches up a text comprised of this half-line plus the latter half of l. 125 (with *for* for *and*), and two improvised lines designed to link together two much separated quotations from the play. For text see Appendix. 122 their] From Qq. Ff *the* your] Q^1 *your* Q^2 Ff *you* Cam, Globe, Delius, Baildon, Herford *you* Craig, Chambers, Witherspoon, Kittredge, NCE, CNS *your* beheld] Qq F^1 *beheld* F^{2-4} *behold* 126 T^1 appease] From Qq $F^{1, 2}$. $F^{3, 4}$ *To appease* Cam and some other editors *To appease* Further cases are not normally noticed in the footnotes to this play where some editors have supplied elided *o*, *e*, etc. 129] After this line Qq have stage-direction Exit Titus sonnes with Alarbus. Ff Exit Sonnes with Alarbus. (*or* Exeunt Sons . . .). See footnote to l. 69. 131 never] Q^1 *neuer* Q^2 Ff *euer* 132 not] Qq *not* Ff *me* Editors *not* 134 look.] $Q^{1, 2}$ *looke*, Ff *lookes.* or *looks.* Cam, Delius, Craig, Baildon, Witherspoon, Kittredge, NCE, CNS *look.* Globe, Chambers Herford *looks.*

The selfsame gods that armed the Queen of Troy
With opportunity of sharp revenge
Upon the Thracian tyrant in his tent,
May favour Tamora, the Queen of Goths,
When Goths were Goths and Tamora was queen,
To quit the bloody wrongs upon her foes.

Enter the sons of Andronicus again, with their swords bloody.

LUCIUS
See, lord and father, how we have performed
Our Roman rites! Alarbus' limbs are lopped,
And entrails feed the sacrificing fire,
Whose smoke like incense doth perfume the sky.
Remaineth nought but to inter our brethren,
And with loud larums welcome them to Rome.

TITUS
Let it be so, and let Andronicus
Make this his latest farewell to their souls.

Sound trumpets, and lay the coffin in the tomb.

In peace and honour rest you here, my sons;
Rome's readiest champions, repose you here in rest,
Secure from worldly chances and mishaps!
Here lurks no treason, here no envy swells,
Here grow no damnéd drugs, here are no storms,
No noise, but silence and eternal sleep.
In peace and honour rest you here, my sons!

Enter Lavinia.

LAVINIA
In peace and honour live Lord Titus long!
My noble lord and father, live in fame!

138 his] Qq Ff *his* Hecuba lured Polymestor to her tent to wreak vengeance upon him. Theobald emended to *her tent*, accordingly, and remarked that the author must have learnt of the tent from Euripides' *Hecuba*: as in Ovid's account (*Metamorphoses*, XIII 555) the place mentioned is a retreat or hiding-place. On the principle of not correcting the author, it seems preferable to adhere to the textual *his*. Cam and others *his* CNS *her* 140 When . . . queen,] Qq Ff (*when . . . Queene*), 141 *Enter . . . bloody.*] Capell added *with . . . bloody.* 143 rites!] $Q^{1, 3}$ *rights*, Q^{2} F^{1} *rightes* F^{2-4} *rites*, 147 larums] From Qq Ff. Cam and others *'larums* 149 *Sound . . . tomb.*] As in Q. Ff Flourish. Then Sound Trumpets, and lay the Coffins in the Tombe. (F^{2-4} omit Flourish.) 150-156] Based on Seneca's *Troades*, 152 f. (Thomson: Cl., 53.) 151 Rome's] Q^{1} Roomes 154 drugs,] $Q^{1, 3}$ *drugges*, Q^{2} *grudgges* Ff *grudges*. 157 LAVINIA] Omitted in $Q^{1, 3}$.

Lo, at this tomb my tributary tears
I render for my brethren's obsequies;
And at thy feet I kneel, with tears of joy
Shed on this earth, for thy return to Rome.
O, bless me here with thy victorious hand,
Whose fortunes Rome's best citizens applaud!

TITUS

Kind Rome, that hast thus lovingly reserved
The cordial of mine age to glad my heart!
Lavinia, live; outlive thy father's days,
And fame's eternal date, for virtue's praise!

Enter above Marcus Andronicus and Tribunes; and Saturninus and Bassianus, attended.

MARCUS

Long live Lord Titus, my belovéd brother,
Gracious triumpher in the eyes of Rome!

TITUS

Thanks, gentle Tribune, noble brother Marcus.

MARCUS

And welcome, nephews, from successful wars,
You that survive, and you that sleep in fame!
Fair lords, your fortunes are alike in all
That in your country's service drew your swords:
But safer triumph is this funeral pomp

160 obsequies;] Crossed out in Q^1, where a contemporary hand has written *exequies* 162 this] Q^1 *this* Q^2 Ff *the* Cam, Globe, Delius, Craig, Baildon, Herford, Witherspoon *the* Chambers, Kittredge, NCE, CNS *this* 164 fortunes] Qq *fortunes* Ff *Fortune* Cam and others *fortunes*. Delius, Baildon *fortune* 165 Kind . . . reserved] Two lines in Ff, ending *Rome, . . . reseru'd* 168 *Enter . . . attended.*] Omitted in Qq Ff. Editors have differed in their treatment of this stage-direction and that at l. 233. Knight, Chambers, Delius, Craig, Baildon, for instance, have simply Enter Marcus Andronicus, etc. Capell Enter from the Capitol, Marcus Andronicus, etc. Cam, Globe, Brandes, Herford, Witherspoon, Kittredge, NCE Enter, below, Marcus Andronicus, etc. (Chambers has no Entry at this point.) If, however, the stage-direction from F at l. 233 is to be observed, then, as Dover Wilson has pointed out (CNS, 107), the entrance here must be 'above.' See note to l. 233. Dyce's *Capitol* is equivalent to *Senate House* in this and other editions. It is clear from this text, from *Coriolanus* II ii, *Julius Cæsar* II iv 24 and *Hamlet* III ii ("I did enact Julius Cæsar: I was killed i' th' Capitol."), that Shakespeare conceived the Senate House to be in the Capitol (Sugden, 460). Dover Wilson considers the stage as an open place before the Capitol, while through a window opening on to the balcony of an upper chamber in the Capitol the Senate might be seen in session. 171 Thanks, . . . Marcus.] Two lines in Ff, ending *Tribune*, Marcus. 174 alike] Ff *all alike*

That hath aspired to Solon's happiness,
And triumphs over chance in honour's bed.
Titus Andronicus, the people of Rome,
Whose friend in justice thou hast ever been,
Send thee by me, their Tribune and their trust,
This palliament of white and spotless hue;
And name thee in election for the empire
With these our late-deceaséd Emperor's sons:
Be *Candidatus* then, and put it on,
And help to set a head on headless Rome.

TITUS

A better head her glorious body fits
Than his that shakes for age and feebleness.
What should I don this robe and trouble you?
Be chosen with proclamations to-day,
To-morrow yield up rule, resign my life,
And set abroad new business for you all?
Rome, I have been thy soldier forty years,
And led my country's strength successfully,
And buried one-and-twenty valiant sons,
Knighted in field, slain manfully in arms,
In right and service of their noble country.
Give me a staff of honour for mine age,

177 Solon's happiness,] A reference to Solon's reported statement to Crœsus that no man can be called happy until his end. *Herodotus*, I 32. 182 palliament of white] Schmidt glosses *palliament* simply as "a robe"; NED as "white gown of a candidate for the Roman consulship." The word was first used, so far as is known, by Peele in his *Order of the Garter* describing the robes of the Knights:

> *A goodly king in róbes most richly dight,*
> *The upper like a Roman palliament,*
> *Indeed a chaperon, for such it was;*

A *chaperon* was and is normally a hood. It is difficult to identify any part of these highly coloured Garter robes with the white palladium or *toga candida* mentioned in the play. The point is important as the passage is part of Dover Wilson's proof that the basis of the play was the work of Peele, and part of Price's that the different meanings of *palladium* in poem and play indicate that Peele had no part in the play but that Shakespeare had read his poem and had in his mind a vague recollection of a Roman palladium and of Roman weeds that were white. Baildon records that Henry Bradley thought *palladium* connected with *paludamentum*, a military cloak. 184 late-deceaséd] Theobald's hyphen, generally adopted. 186 Rome.] Q^1 *Roome*. 189 don] Q^3 Ff *d'on* you?] $Q^{2,3}$ $F^{1,2}$ *you*, Q^1 $F^{3,4}$ *you?* Most editors follow Q^1 F^3. Chambers, Baildon, NCE *you*, 190 proclamations] Hudson following Collier read *acclamations* and Kellner, 149, treats *pro* as a misplaced prefix in Q F. 195 one-and-twenty] Qq Ff *one and twenty* (F^3 *one*, $Q^{1,2}$ *twentie*)

But not a sceptre to control the world.
Upright he held it, lords, that held it last.

MARCUS
Titus, thou shalt obtain and ask the empery.

SATURNINUS
Proud and ambitious Tribune, canst thou tell?

TITUS
Patience, Prince Saturninus.

SATURNINUS Romans, do me right!
Patricians, draw your swords, and sheathe them not
Till Saturninus be Rome's Emperor.
Andronicus, would thou were shipped to hell
Rather than rob me of the people's hearts!

LUCIUS
Proud Saturnine, interrupter of the good
That noble-minded Titus means to thee!

TITUS
Content thee, prince! I will restore to thee
The people's hearts, and wean them from themselves.

BASSIANUS
Andronicus, I do not flatter thee,
But honour thee, and will do till I die.
My faction if thou strengthen with thy friends,
I will most thankful be; and thanks to men
Of noble minds is honourable meed.

TITUS
People of Rome, and people's Tribunes here,
I ask your voices and your suffrages.
Will ye bestow them friendly on Andronicus?

TRIBUNES
To gratify the good Andronicus,
And gratulate his safe return to Rome,
The people will accept whom he admits.

TITUS
Tribunes, I thank you; and this suit I make,
That you create our Emperor's eldest son,

203 Saturninus.] From Qq Ff. Hanmer, Kittredge *Saturnine.* 206 were] $Q^{1,2}$ *were* Ff *wert* (F^3 *weret*) Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon *wert* Kittredge, NCE, CNS *were* 214 friends,] Q^1 *friends* Q^2 *friend,* $F^{1,2}$ *Friend?* F^3 *Friends* F^4 *Friends,* Editors generally *friends,* 217 people's] Qq *peoples* Ff *Noble* Cam, Globe, Craig, Chambers, Herford, Witherspoon, NCE, CNS *people's* Delius, Baildon *noble* Kittredge *People's* 219 ye] Q^1 *yee* Q^2 Ff *you* Cam, Globe, Delius, Craig, Baildon, Herford, Witherspoon *you* Chambers, Kittredge, NCE, CNS *ye* 220 TRIBUNES] From $Q^{1,2}$. Ff Trib. *or* Tribu. CNS Tribune. 223 suit] Qq F^3 *sute* $F^{1,2}$ *sure* F^4 *snit* 224 our] Q^1 *our* Q^2 Ff *your* Cam, Globe, Delius, Craig,

Lord Saturnine; whose virtues will, I hope,
Reflect on Rome as Titan's rays on earth,
And ripen justice in this commonweal.
Then, if you will elect by my advice,
Crown him, and say 'Long live our Emperor!'

MARCUS

With voices and applause of every sort,
Patricians and plebeians, we create
Lord Saturninus Rome's great Emperor,
And say 'Long live our Emperor Saturnine!'

A long flourish till they come down.

SATURNINUS

Titus Andronicus, for thy favours done
To us in our election this day,
I give thee thanks in part of thy deserts,
And will with deeds requite thy gentleness;
And, for an onset, Titus, to advance
Thy name and honourable family,
Lavinia will I make my Empress,
Rome's royal mistress, mistress of my heart,
And in the sacred Pantheon her espouse.
Tell me, Andronicus, doth this motion please thee?

TITUS

It doth, my worthy lord; and in this match
I hold me highly honoured of your Grace;
And here, in sight of Rome, to Saturnine,
King and commander of our commonweal,
The wide world's Emperor, do I consecrate
My sword, my chariot and my prisoners;
Presents well worthy Rome's imperious lord.
Receive them then, the tribute that I owe,
Mine honour's ensigns humbled at thy feet.

SATURNINUS

Thanks, noble Titus, father of my life!
How proud I am of thee and of thy gifts
Rome shall record; and when I do forget
The least of these unspeakable deserts,
Romans, forget your fealty to me.

Baildon, Herford, Witherspoon *your* Chambers, Kittredge, NCE, CNS *our* 226 Titan's] Q^1 *Tytus* Q^2 *Tytans* Ff *Tytans* or *Titans* 233 *A long . . . down.*] From Ff. Omitted in Qq. Admitted in Cam, etc. Delius, Craig, Baildon A long flourish. See note to l. 168. 240 Empress,] From Qq F^{1-3}. F^4 *Emperess*, Kittredge, NCE, CNS *emperess*, The word is trisyllabic here. 242 Pantheon] Q^1 *Pathan* Q^2 F^1 Pathan $F^{2,3}$ Panthæon F^4 Pantheon 248 wide world's] F^{1-3} *Wide-worlds* 250 imperious] Q^2 Ff *Imperiall* 252 thy] Q^2 Ff *my*

TITUS (*to Tamora*)
Now, madam, are you prisoner to an emperor,
To him that, for your honour and your state,
Will use you nobly and your followers.
SATURNINUS (*aside*)
A goodly lady, trust me, of the hue
That I would choose, were I to choose anew.—
Clear up, fair Queen, that cloudy countenance.
Though chance of war hath wrought this change of cheer,
Thou com'st not to be made a scorn in Rome.
Princely shall be thy usage every way.
Rest on my word, and let not discontent
Daunt all your hopes. Madam, he comforts you
Can make you greater than the Queen of Goths.
Lavinia, you are not displeased with this?
LAVINIA
Not I, my lord, sith true nobility
Warrants these words in princely courtesy.
SATURNINUS
Thanks, sweet Lavinia. Romans, let us go.
Ransomless here we set our prisoners free.
Proclaim our honours, lords, with trump and drum.

Flourish. Saturninus courts Tamora in dumb show.

BASSIANUS (*seizing Lavinia*)
Lord Titus, by your leave, this maid is mine.
TITUS
How sir! are you in earnest then, my lord?
BASSIANUS
Ay, noble Titus, and resolved withal
To do myself this reason and this right.
MARCUS
Suum cuique is our Roman justice.
This prince in justice seizeth but his own.

258 (*to Tamora*)] Added by Johnson. you] F^1 *your* 259 your honour] F^1 *you Honour* 261, 262 A . . . anew.] Marked as aside by Capell, Baildon, Chambers, Witherspoon, Kittredge, NCE, CNS. 262 anew.—] Two words in Qq Ff. 264 Though . . . cheer,] Two lines in $F^{1, 2}$, ending *warre . . . cheere*, chance] Q^1 *change* Q^2 Ff *chance* Editors *chance* 269 Can make you] From Qq F^3. $F^{1, 4}$ *Can make your* F^2 *Can you make you* 275 *Flourish.*] Added by Capell. Omitted by Delius, Baildon. *Saturninus . . . show.*] Added by Dyce. Omitted by Delius, Baildon, Chambers, Kittredge. 276 (*seizing Lavinia*)] Added by Rowe, whom eds. follow. 280 *cuique*] $Q^{1, 3}$ cuiqum Q^2 F^1 cuiquam, F^{2-4} cuique,

LUCIUS
And that he will, and shall, if Lucius live.
TITUS
Traitors, avaunt! Where is the Emperor's guard?
Treason, my lord! Lavinia is surprised!
SATURNINUS
Surprised! by whom?
BASSIANUS By him that justly may
Bear his betrothed from all the world away.

Exeunt Bassianus and Marcus with Lavinia.

MUTIUS
Brothers, help to convey her hence away,
And with my sword I'll keep this door safe.

Exeunt Lucius, Quintus, and Martius.

TITUS
Follow, my lord, and I'll soon bring her back.
MUTIUS
My lord, you pass not here.
TITUS What, villain boy!
Barr'st me my way in Rome?
MUTIUS Help, Lucius, help! *He kills him.*

During the fray, Saturninus, Tamora, Demetrius, Chiron, and Aaron go out, and re-enter above.

Enter Lucius.

LUCIUS
My lord, you are unjust; and, more than so,
In wrongful quarrel you have slain your son.

286 *Exeunt . . . Lavinia.*] As in Malone, Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, Kittredge, NCE. Omitted in Qq Ff. Some editors combine this S.D. with that after l. 288. CNS has combined exit after l. 288. 288 *Exeunt . . . Martius.*] Omitted in Qq Ff. We follow Malone, etc. 291 *He kills him.*] From Q^3 Ff. Omitted in $Q^{1, 2}$. Cam, Globe, Craig, Baildon, Chambers, Herford after *Rome?* have Stabbing Mutius. *or* Stabs Mutius. and after *help!* Dies. Delius after *Rome?* Kills *Mutius* Witherspoon He kills him. Kittredge, NCE after *help!* Titus kills him. CNS after *Rome?* they fight. and after prefix Mutius CNS has [falling]. *During . . . above.*] Added here by Cam and Globe, whom Herford follows. Delius, Craig, Chambers, Baildon omit. Kittredge, NCE During the fray, exeunt Saturninus, Tamora, Demetrius, Chiron and Aaron. (Witherspoon similar to Kittredge). CNS Saturninus beckons Tamora aside and they go up into the Capitol with Aaron and her sons. For S.D. in Qq Ff, see note to l. 298. *Enter Lucius.*] Capell Re-enter Lucius. Omitted in Qq Ff.

TITUS
Nor thou, nor he, are any sons of mine:
My sons would never so dishonour me.
Traitor, restore Lavinia to the Emperor.
LUCIUS
Dead, if you will, but not to be his wife,
That is another's lawful promised love. *Exit.*
SATURNINUS
No, Titus, no: the Emperor needs her not,
Nor her, nor thee, nor any of thy stock.
I'll trust by leisure him that mocks me once;
Thee never, nor thy traitorous haughty sons,
Confederates all thus to dishonour me.
Was none in Rome to make a stale
But Saturnine? Full well, Andronicus,
Agree these deeds with that proud brag of thine
That saidst, I begged the empire at thy hands.
TITUS
O monstrous! what reproachful words are these?
SATURNINUS
But go thy ways! Go, give that changing piece
To him that flourished for her with his sword.
A valiant son-in-law thou shalt enjoy;
One fit to bandy with thy lawless sons,
To ruffle in the commonwealth of Rome.
TITUS
These words are razors to my wounded heart.
SATURNINUS
And therefore, lovely Tamora, Queen of Goths,
That, like the stately Phœbe 'mongst her nymphs,
Dost overshine the gallant'st dames of Rome,
If thou be pleased with this my sudden choice,
Behold, I choose thee, Tamora, for my bride,
And will create thee Empress of Rome.
Speak, Queen of Goths, dost thou applaud my choice?

298] Following this Qq Ff have S.D. Enter aloft the Emperour with Tamora and her two sonnes and Aron the moore. (Ff Aaron). Adopted by Kittredge (after l. 295), NCE, CNS. (NCE omits *the moore*) For Cam, etc., see second note to l. 291. Omitted by Delius, Craig, Baildon. Chambers and Witherspoon follow Q F. *Exit.*] Added by Capell, whom eds. follow. 304 Was . . . stale] From Qq F^1. F^{2-4} *Was there none els in Rome to make a stale of* Cam, Craig, Witherspoon, CNS follow Q. Globe, Delius, Baildon, Chambers, Herford, Kittredge, NCE follow F^4, omitting *of* 311 son-in-law] Qq F^1 omit hyphens. F^{1-3} *Son in-law* 316 Phœbe] Qq F^1 Thebe F^{2-4} Phœbe 317 gallant'st] Q^1 *gallanst* 320 Empress] Q^1 *Emperesse* Q^2 $F^{1,\ 2}$ *Empresse* $F^{3,\ 4}$ *Emperess* Trisyllabic. Kittredge *Emperess* CNS *emperess*

And here I swear by all the Roman gods,
Sith priest and holy water are so near,
And tapers burn so bright, and everything
In readiness for Hymenæus stand,
I will not re-salute the streets of Rome,
Or climb my palace, till from forth this place
I lead espoused my bride along with me.

TAMORA

And here in sight of heaven to Rome I swear,
If Saturnine advance the Queen of Goths,
She will a handmaid be to his desires,
A loving nurse, a mother to his youth.

SATURNINUS

Ascend, fair Queen, Pantheon. Lords, accompany
Your noble Emperor and his lovely bride,
Sent by the heavens for Prince Saturnine,
Whose wisdom hath her fortune conquerèd.
There shall we consummate our spousal rites.

Exeunt all but Titus.

TITUS

I am not bid to wait upon this bride.
Titus, when wert thou wont to walk alone,
Dishonoured thus and challengèd of wrongs?

Enter Marcus, Lucius, Quintus, and Martius.

MARCUS

O Titus, see, O, see what thou hast done!
In a bad quarrel slain a virtuous son.

TITUS

No, foolish Tribune, no! No son of mine,
Nor thou, nor these, confederates in the deed
That hath dishonoured all our family:
Unworthy brother and unworthy sons!

331 She . . . desires,] *Cf.* 1 *Samuel* xxv 41 (Noble: B, 138). 333 Ascend, . . . accompany] Two lines in Ff, ending *Queene, . . . accompany* Queen,] $Q^{1,2}$ *Queene:* Ff *Queene,* (F^{1} *Qeene,*) Pantheon. Lords,] $Q^{1,2}$ *Panthean Lords* Q^{3} F^{1-3} *Panthean Lords,* F^{4} *Pantheon Lords,* Cam, Globe, Craig, Baildon, Herford, Witherspoon, Kittredge, CNS *Pantheon. Lords,* Delius *Pantheon.—Lords,* Chambers *Pantheon!—Lords.* NCE *Pantheon; lords,* 337 *Exeunt . . . Titus.*] As in Cam, Globe, Craig, Baildon, Herford, Kittredge, NCE. Qq Ff Exeunt Omnes. Chambers Exeunt. Manet Titus. Delius Exeunt *Saturninus* and his Followers; *Tamora* and her Sons; *Aaron* and Goths. Witherspoon Exeunt omnes [but Titus]. CNS they go within. 340 *Enter . . . Martius.*] Qq Ff Enter Marcus and Titus sonnes. (F^{4} *Titus's*) 341, 355, 362 MARCUS] $Q^{1,2}$ Marcus. Ff Mar. CNS Martius.

LUCIUS
But let us give him burial, as becomes;
Give Mutius burial with our brethren.
TITUS
Traitors, away! He rests not in this tomb.
This monument five hundred years hath stood,
Which I have sumptuously re-edified.
Here none but soldiers and Rome's servitors
Repose in fame; none basely slain in brawls.
Bury him where you can, he comes not here.
MARCUS
My lord, this is impiety in you.
My nephew Mutius' deeds do plead for him:
He must be buried with his brethren.
QUINTUS, MARTIUS
And shall, or him we will accompany.
TITUS
And shall! What villain was it spake that word?
QUINTUS
He that would vouch it in any place but here.
TITUS
What, would you bury him in my despite?
MARCUS
No, noble Titus, but entreat of thee
To pardon Mutius and to bury him.
TITUS
Marcus, even thou hast struck upon my crest,
And with these boys mine honour thou hast wounded.
My foes I do repute you every one;
So trouble me no more, but get you gone.
MARTIUS
He is not with himself: let us withdraw.

348 brethren.] Qq F^{1-3} *bretheren.* F^4 *Brethren.* Trisyllabic. Cam, Globe, etc. *brethren.* Kittredge, CNS *bretheren.* 357 brethren.] $Q^{1,2}$ F^4 *brethren.* F^{1-3} *bretheren.* Cam, Globe, etc. *brethren.* Kittredge, CNS *bretheren.* 358 QUINTUS, MARTIUS] S.D. in Qq $F^{1,2}$ Titus two Sonnes speakes. $F^{3,4}$ Titus two Sons speak. (F^4 Titus's) 360 QUINTUS] Qq Ff have S.D. Titus sonne speakes. (F^4 *Titus's*) Rowe identified as Quintus and editors agree. vouch it] From Qq F^4. F^{1-3} *vouch'd it* 364 struck] Qq $F^{1,2}$ *stroke* $F^{3,4}$ *struck* Cam and others *struck* Kittredge *stroke* 368, 369, 371 MARTIUS . . . QUINTUS . . . QUINTUS] For these speech-prefixes $Q^{1,2}$ have 3. Sonne . . . 2. Sonne . . . 2. Sonne and Ff have I. Sonne . . . 2. Sonne . . . 2. Sonne (Sonne *or* Son). Identifications as above, which have been largely adopted, were by Malone for 368 and Rowe for 369, 371. NCE adopts respectively Lucius . . . Martius . . . Martius, following earlier precedents. 368 with] Omitted in Ff. *with* here=like; and *with himself*=in his senses. See Abbott, 195.

QUINTUS
Not I, till Mutius' bones be buriéd.

The Brother and the sons kneel.

MARCUS
Brother, for in that name doth nature plead,—
QUINTUS
Father, and in that name doth nature speak,—
TITUS
Speak thou no more, if all the rest will speed.
MARCUS
Renownéd Titus, more than half my soul,—
LUCIUS
Dear father, soul and substance of us all,—
MARCUS
Suffer thy brother Marcus to inter
His noble nephew here in virtue's nest,
That died in honour and Lavinia's cause.
Thou art a Roman: be not barbarous.
The Greeks upon advice did bury Ajax
That slew himself; and wise Laertes' son
Did graciously plead for his funerals.
Let not young Mutius then, that was thy joy,
Be barred his entrance here.
TITUS Rise, Marcus, rise.

They rise.

The dismall'st day is this that e'er I saw,
To be dishonoured by my sons in Rome!
Well, bury him, and bury me the next.

They put him in the tomb.

LUCIUS
There lie thy bones, sweet Mutius, with thy friends,
Till we with trophies do adorn thy tomb.

369 till] F[1, 2] *tell* *The Brother . . . kneel.*] From Qq Ff. Some editors amplify to Marcus and the Sons of Titus kneel. Kittredge, CNS follow Q F. 370, 371, 373, 374] In Qq Ff lines end in full stops. Dashes added by Capell and Theobald. 379-381. The Greeks . . . funerals.] Cited by Steevens as a plain allusion to the *Ajax* of Sophocles, of which no translation existed in Shakespeare's time. Baildon objected that knowledge of a classical plot does not imply ability to read the original. See Anders, 285. 383 *They rise.*] Added by Ed. 386 *They . . . tomb.*] From Qq Ff. Some editors expand to Mutius is put into the tomb. Chambers, Witherspoon, Kittredge, CNS follow Q F.

ALL (*kneeling*)
No man shed tears for noble Mutius:
He lives in fame that died in virtue's cause.
MARCUS
My lord, to step out of these dreary dumps,
How comes it that the subtle Queen of Goths
Is of a sudden thus advanced in Rome?
TITUS
I know not, Marcus; but I know it is,—
Whether by device or no, the heavens can tell.
Is she not then beholding to the man
That brought her for this high good turn so far?
Yes, and will nobly him remunerate.

Flourish. Enter Saturninus, Tamora, and Demetrius, Chiron, with the Moor Aaron at one door. Enter at the other door Bassianus and Lavinia, with others.

SATURNINUS
So, Bassianus, you have played your prize.
God give you joy, sir, of your gallant bride!
BASSIANUS
And you of yours, my lord! I say no more,
Nor wish no less; and so I take my leave.
SATURNINUS
Traitor, if Rome have law, or we have power,
Thou and thy faction shall repent this rape.

389 ALL (*kneeling*)] S.D. in Qq Ff with no speech-prefix is: They all kneel and say. Cam, Globe, Craig, Baildon, Herford, NCE All (Kneeling). Delius All. Chambers, Witherspoon, Kittredge, CNS follow Q F. 390] After this $Q^{1,2}$ have S.D. Exit all but Marcus and Titus. Ff Exit. Most editors omit. Chambers and Witherspoon follow $Q^{1,2}$. Kittredge [They rise, and] all but Marcus and Titus [stand aside]. NCE Exeunt all but Marcus and Titus. 391 dreary] Qq *dririe* Ff *sudden* Editors *dreary* 395 Whether . . . no, . . . tell.] $Q^{1,2}$ (*Whether . . . no, . . . tell.*) Ff (*Whether . . . no*) . . . *tell,* 398 Yes, . . . remunerate.] Omitted in Qq. Malone conj. this was spoken by Marcus, and Dyce, Craig, Chambers, Witherspoon so ascribe it. *Flourish.*] From Ff. Omitted in Qq. *Enter . . . others.*] This is significantly set out in this form in Q^1:

Enter the Emperour, Tamora and her two sonnes, with the Moore at one doore. / Enter at the other doore Bascianus and Lauinia, with others.

The wording (not the arrangement) in Q^2 Ff follows Q^1. Globe, Delius, Craig, Baildon, Herford, CNS adopt a form similar to Cam: Flourish. Re-enter, from one side, *Saturninus* attended, *Tamora, Demetrius, Chiron,* and *Aaron*; from the other, *Bassianus, Lavinia,* with others. Chambers, Witherspoon, Kittredge follow the wording of Q F. NCE adapts Q F.

BASSIANUS
Rape, call you it, my lord, to seize my own,
My true-betrothéd love, and now my wife?
But let the laws of Rome determine all:
Meanwhile am I possessed of that is mine.
SATURNINUS
'Tis good, sir. You are very short with us;
But if we live we'll be as sharp with you.
BASSIANUS
My lord, what I have done, as best I may,
Answer I must, and shall do with my life.
Only thus much I give your Grace to know:
By all the duties that I owe to Rome,
This noble gentleman, Lord Titus here,
Is in opinion and in honour wronged,
That, in the rescue of Lavinia,
With his own hand did slay his youngest son,
In zeal to you and highly moved to wrath
To be controlled in that he frankly gave.
Receive him then to favour, Saturnine,
That hath expressed himself in all his deeds
A father and a friend to thee and Rome.
TITUS
Prince Bassianus, leave to plead my deeds.
'Tis thou and those that have dishonoured me.
Rome and the righteous heavens be my judge
How I have loved and honoured Saturnine!
TAMORA
My worthy lord, if ever Tamora
Were gracious in those princely eyes of thine,
Then hear me speak indifferently for all;
And at my suit, sweet, pardon what is past.
SATURNINUS
What, madam! be dishonoured openly,
And basely put it up without revenge?
TAMORA
Not so, my lord: the gods of Rome forfend
I should be author to dishonour you!
But on mine honour dare I undertake

406 true-bethrothéd] Theobald hyphen, widely adopted. Omitted in Delius, Chambers, Kittredge, NCE. 408 am I] Q1, 2 *am I* Ff *I am* Cam, Globe, Craig, Baildon, Chambers, Herford, Witherspoon, NCE *I am* Kittredge, CNS *am I* 419 wrath] F1 *wrath.* 426 Rome . . . judge] An echo probably of *Acts* xvii 31 434 Not . . . forfend] Two lines in Ff, ending *Lord, . . . for-fend,* 436 dare I] F1, 2 *dare, I*

For good Lord Titus' innocence in all;
Whose fury not dissembled speaks his griefs.
Then, at my suit, look graciously on him;
Lose not so noble a friend on vain suppose,
Nor with sour looks afflict his gentle heart.
(*Aside to Saturninus*) My lord, be ruled by me, be won at last;
Dissemble all your griefs and discontents.
You are but newly planted in your throne;
Lest then the people, and patricians too,
Upon a just survey, take Titus' part,
And so supplant you for ingratitude,
Which Rome reputes to be a heinous sin,
Yield at entreats, and then let me alone.
I'll find a day to massacre them all,
And raze their faction and their family,
The cruel father and his traitorous sons,
To whom I suéd for my dear son's life;
And make them know what 'tis to let a queen
Kneel in the streets and beg for grace in vain.—
Come, come, sweet Emperor:—come, Andronicus;—
Take up this good old man, and cheer the heart
That dies in tempest of thy angry frown.

SATURNINUS

Rise, Titus, rise! My Empress hath prevailed.

TITUS

I thank your Majesty, and her, my lord.
These words, these looks, infuse new life in me.

TAMORA

Titus, I am incorporate in Rome,
A Roman now adopted happily,

442 (*Aside to Saturninus*)] Added by Rowe and generally adopted. CNS [Aside]. l. 442 is indented in Q^3 as for a new paragraph. 443, 444 discontents. . . . throne;] Qq Ff *discontents, . . . Throne,* Cam and others *discontents: . . . throne;* Chambers *discontents. . . . throne.* Kittredge, NCE *discontents. . . . throne;* CNS *discontents— . . . throne—* 447 you] Ff *vs.* 451 raze] Qq $F^{1, 2}$ *race* Kittredge *rase* 454 queen] F^1 *Queene.* 455, 456 vain.— Come,] $Q^{1, 2}$ Ff *vaine. Come,* Cam, Kittredge *vain.— Come,* Globe, Herford leave a space as for one line between *vain.* and *Come,* Delius *vain.*— [Aloud] *Come,* Craig, Baildon, Chambers, Witherspoon, CNS *vain.* [Aloud] *Come,* NCE *vain.* [Again speaking openly to Sat.] *Come,* 456 Emperor:—come, Andronicus;—] Q^1 *Emperour.* (*come* Andronicus:) Q^2 Ff *Emperour,* (*come* Andronicus,) Cam, Globe, Craig, Baildon, Herford *emperor; come, Andronicus;* Delius, NCE *emperor;— come, Andronicus;—* Chambers *emperor!— come Andronicus!* Kittredge *Emperor.— Come, Andronicus.—* Witherspoon, CNS *emperor— come, Andronicus—* 459-461 Rise, . . . me.] Three lines in Qq. Six in Ff, ending *rise, . . . preuail'd. . . . Maiestie, . . . Lord. . . . lookes, . . . me.*

And must advise the Emperor for his good.
This day all quarrels die, Andronicus.
And let it be mine honour, good my lord,
That I have reconciled your friends and you.
For you, Prince Bassianus, I have passed
My word and promise to the Emperor
That you will be more mild and tractable.
And fear not, lords, and you, Lavinia:
By my advice, all humbled on your knees,
You shall ask pardon of his Majesty.

LUCIUS

We do, and vow to heaven and to his Highness
That what we did was mildly as we might,
Tend'ring our sister's honour and our own.

MARCUS

That, on mine honour, here do I protest.

SATURNINUS

Away, and talk not: trouble us no more.

TAMORA

Nay, nay, sweet Emperor, we must all be friends.
The Tribune and his nephews kneel for grace:
I will not be denied. Sweetheart, look back.

SATURNINUS

Marcus, for thy sake and thy brother's here,
And at my lovely Tamora's entreats,
I do remit these young men's heinous faults.
Stand up.
Lavinia, though you left me like a churl,
I found a friend; and sure as death I swore
I would not part a bachelor from the priest.
Come, if the Emperor's court can feast two brides,
You are my guest, Lavinia, and your friends.
This day shall be a love-day, Tamora.

471 And . . . Lavinia:] Two lines in Ff, ending *Lords:* . . . Lauinia. 472 knees,] CNS adds [they kneel Witherspoon, Kittredge Marcus, Lavinia and the Sons of Titus kneel. NCE Marcus, Lavinia, and the others kneel. 474 LUCIUS] Omitted in $Q^{1,2}$ Q^3 All. Ff Son. Ascribed to Lucius by Rowe, whom editors largely follow. Chambers Sons. Kittredge Son [Luc.] The line is indented in Q^3. We do,] Separate line in Ff. 475 mildly] Q^1 *mild ie* 477 do I] Q^1 *doo I* Q^2 Ff *I doe* Gam, etc. *I do* Chambers, Kittredge, NCE, CNS *do I* 479 Nay, nay,] Separate line in Ff. 482 Marcus,] Separate line in Ff. 485, 486 Stand . . . churl,] One line in Qq Ff. Capell put in two lines which editors follow. Chambers adds Marcus and the others stand up. Witherspoon Marcus, Lavinia, and the Others rise. Kittredge adds [They rise.] NCE [Marcus and the others rise.] 487 swore] Ff *sware*, Editors generally *swore* Witherspoon *sware*

TITUS
To-morrow, and it please your Majesty
To hunt the panther and the hart with me,
With horn and hound we'll give your Grace bonjour.
SATURNINUS
Be it so, Titus, and gramercy too.

Exeunt. Sound trumpets.

ACT II

SCENE I. ROME. BEFORE THE PALACE.

Enter Aaron.

AARON
Now climbeth Tamora Olympus' top,
Safe out of fortune's shot, and sits aloft,
Secure of thunder's crack or lightning flash,
Advanced above pale envy's threat'ning reach.
As when the golden sun salutes the morn,
And, having gilt the ocean with his beams,
Gallops the zodiac in his glistering coach,
And overlooks the highest-peering hills,
So Tamora.
Upon her wit doth earthly honour wait,
And virtue stoops and trembles at her frown.
Then, Aaron, arm thy heart and fit thy thoughts,
To mount aloft with thy imperial mistress,
And mount her pitch, whom thou in triumph long

494 With . . . bonjour.] Two lines in Ff, ending *Hound*, . . . Bon iour. (bon iour in roman in Qq). 495 *Exeunt. Sound trumpets.*] *Exeunt.* from Qq Ff. Qq have: sound trumpets, manet Moore. Ff Exeunt. with Enter Aaron alone. at beginning of Act II. (F^1 Flourish. Enter etc.) Terminating Act I we have in Cam, Globe, Chambers, Herford, NCE Flourish. Exeunt. Delius, Craig, Baildon Trumpets. Exeunt. Witherspoon Exeunt. Kittredge Exeunt. Sound trumpets. CNS They troop out with trumpets blowing. Aaron remains. ACT II] Omitted in Qq. F^1 Actus Secunda. F^{2-4} Actus Secundus. SCENE I.] Omitted in Qq Ff. ROME. . . . PALACE.] Added by Rowe and Theobald. Omitted by CNS: see note to I i 495, and next note. *Enter Aaron.*] For Qq see note to I i 495. Ff Enter Aaron alone. ($F^{2,3}$ Aron) Cam and others Enter Aaron. Chambers, Kittredge *Enter Aaron alone.* The speech-prefixes in this Scene in Q^1 are: Aron, Moore; Demetrius; Chiron. In F^1: Aron; Dem., Deme., Demet.; Chi. 5 sun] Q^1 *suune* 8 highest-peering] Qq $F^{1,3}$ *highest piering* $F^{2,4}$ *highest piring* Theobald's hyphen which Chambers omits.

Hast prisoner held, fettered in amorous chains,
And faster bound to Aaron's charming eyes
Than is Prometheus tied to Caucasus.
Away with slavish weeds and servile thoughts!
I will be bright and shine in pearl and gold,
To wait upon this new-made Empress.
To wait, said I? To wanton with this queen,
This goddess, this Semiramis, this nymph,
This siren, that will charm Rome's Saturnine,
And see his shipwrack and his commonweal's.
Holloa! what storm is this?

Enter Chiron and Demetrius, braving.

DEMETRIUS
Chiron, thy years wants wit, thy wits wants edge
And manners, to intrude where I am graced,
And may, for aught thou knowest, affected be.

CHIRON
Demetrius, thou dost overween in all,
And so in this, to bear me down with braves.
'Tis not the difference of a year or two
Makes me less gracious or thee more fortunate.
I am as able and as fit as thou
To serve and to deserve my mistress' grace;
And that my sword upon thee shall approve,
And plead my passions for Lavinia's love.

AARON (*aside*)
Clubs, clubs! These lovers will not keep the peace.

18 servile] Q^3 Ff *idle* 20 Empress.] Qq*Emperesse.* F^1 *Empresse.* F^2 *Empresse,* $F^{3,4}$ *Emperess,* Cam and others *empress.* Kittredge, NCE, CNS *emperess.* The word is here trisyllabic. 22 Semiramis,] Qq F^1 *Semerimis,* F^2 Samiramis nymph,] From $Q^{1,2}$. Q^3 Ff *Queene,* Editors *nymph, Queene* is classed by Kellner among his 'echoes': the word is caught from the preceding line. 25 Holloa!] Qq F^1 *Hollo,* F^{2-4} *Holla,* Cam, Globe, Herford, Kittredge, NCE, CNS *Holloa!* Delius, Craig, Baildon *Holla!* Chambers, Witherspoon *Hollo! Enter . . . braving.*] From Qq Ff. Cam and others, following Collier, Enter Demetrius and Chiron, braving. Witherspoon, Kittredge, CNS follow Q F. *braving*=aggressively quarrelling. 26 years wants wit, thy wits wants] From Q^1. Q^2 *yeeres wants wit, thy wit wants* F^1 *yeres wants wit, thy wit wants* F^{2-4} *years want wit, thy wit wants* Cam, Globe, Delius, Craig, Chambers, Baildon, Herford, Witherspoon *years want wit, thy wit wants* Kittredge, NCE *years wants wit, thy wit wants* CNS *years want wit, thy wits want* 28 knowest,] From Qq. Ff *know'st* Cam and others *know'st,* Chambers. Kittredge *knowest,* 37 (*aside*)] Added by Dyce and adopted by Cam and others. Omitted by Delius, Craig, Baildon, Witherspoon.

DEMETRIUS
Why, boy, although our mother, unadvised,
Gave you a dancing-rapier by your side,
Are you so desperate grown to threat your friends?
Go to! Have your lath glued within your sheath
Till you know better how to handle it.
CHIRON
Meanwhile, sir, with the little skill I have,
Full well shalt thou perceive how much I dare.
DEMETRIUS
Ay, boy, grow ye so brave?

They draw.

AARON (*coming forward*) Why, how now, lords!
So near the Emperor's palace dare ye draw,
And maintain such a quarrel openly?
Full well I wot the ground of all this grudge.
I would not for a million of gold
The cause were known to them it most concerns;
Nor would your noble mother for much more
Be so dishonoured in the court of Rome.
For shame, put up.
DEMETRIUS Not I, till I have sheathed
My rapier in his bosom, and withal
Thrust those reproachful speeches down his throat
That he hath breathed in my dishonour here.
CHIRON
For that I am prepared and full resolved.
Foul-spoken coward! that thunder'st with thy tongue,
And with thy weapon nothing dar'st perform.
AARON
Away, I say!
Now, by the gods that warlike Goths adore,
This petty brabble will undo us all.
Why, lords, and think you not how dangerous

39 dancing-rapier] Qq F¹, ³ *daunsing Rapier* F², ⁴ *dancing Rapier* Steevens's hyphen, widely adopted. Omitted by Chambers, Kittredge. The *dancing-rapier* was worn for ornament at a dance. 45 (*coming forward*)] Added by Dyce and adopted by Cam and others. Omitted by Delius, Craig, Baildon, Witherspoon, Kittredge. CNS [comes forward]. 46 ye] Q¹ *yee* Q² Ff *you* Cam and others *you* Kittredge, NCE, CNS *ye* 55 those] From Q¹, ². Q³ Ff *these* Globe, Chambers, Herford *these* 58 Foul- . . . tongue,] Two lines in Ff, ending *Coward, . . . tongue,* 59 dar'st] Q¹, ³ *darst* Q² *durst* Ff *dar'st* Cam, Chambers, Herford *darest* 62 petty] From Qq. F¹·² *pretty* F⁴ *petty*

It is to jet upon a prince's right?
What, is Lavinia then become so loose,
Or Bassianus so degenerate,
That for her love such quarrels may be broached
Without controlment, justice, or revenge?
Young lords, beware! and should the Empress know
This discord's ground, the music would not please.

CHIRON
I care not, I, knew she and all the world.
I love Lavinia more than all the world.

DEMETRIUS
Youngling, learn thou to make some meaner choice.
Lavinia is thine elder brother's hope.

AARON
Why, are ye mad? or know ye not, in Rome
How furious and impatient they be,
And cannot brook competitors in love?
I tell you, lords, you do but plot your deaths
By this device.

CHIRON Aaron, a thousand deaths
Would I propose to achieve her whom I love.

AARON
To achieve her! how?

DEMETRIUS Why makes thou it so strange?
She is a woman, therefore may be wooed;
She is a woman, therefore may be won;
She is Lavinia, therefore must be loved.
What, man! more water glideth by the mill
Than wots the miller of; and easy it is
Of a cut loaf to steal a shive, we know.
Though Bassianus be the Emperor's brother,
Better than he have worn Vulcan's badge.

64 jet] Qq *iet* Ff *set* Editors *jet* 69 and should] From Qq Ff. Most editors read *an should* Chambers, Kittredge *and should* The printing of *an* for *and* (=if) is so frequent in editions of Sh. that it is not normally recorded in these notes. In the present case Delius, who reads *an*, remarks that it is difficult to decide whether Sh. intended *if* or the conjunction *and*. Price: LTA, 505, holds that *an should* is an impossible construction which he can find nowhere else. He regards our *And* as the emphatic use of the word, meaning "*And* let me tell you this." He points to l. 63 in the same speech as corroborative. 70 discord's] Qq *discords* F^{1-3} *discord* F^4 *discord's* 73 Youngling, . . . choice.] Two lines in Ff, ending *Youngling*, . . . *choise*, 79, 80 Aaron, . . . love.] Two lines in Qq Ff, ending *propose*, . . . *loue*. 80 I love.] Q^3 Ff *I do loue*. 81 makes] Qq *makes* Ff *mak'st* Cam, Globe, Chambers, Herford *makest* Delius, Craig, Baildon, Witherspoon, Kittredge, CNS *mak'st* NCE *makes* 89 Vulcan's badge.]=the cuckold's horns.

AARON (*aside*)
Ay, and as good as Saturninus may.
DEMETRIUS
Then why should he despair that knows to court it
With words, fair looks, and liberality?
What, hast not thou full often struck a doe,
And borne her cleanly by the keeper's nose?
AARON
Why, then, it seems, some certain snatch or so
Would serve your turns.
CHIRON Ay, so the turn were served.
DEMETRIUS
Aaron, thou hast hit it.
AARON Would you had hit it too!
Then should not we be tired with this ado.
Why, hark ye, hark ye! and are you such fools
To square for this? Would it offend you, then,
That both should speed?
CHIRON
Faith, not me.
DEMETRIUS Nor me, so I were one.
AARON
For shame, be friends, and join for that you jar.
'Tis policy and stratagem must do
That you affect; and so must you resolve,
That what you cannot as you would achieve,
You must perforce accomplish as you may.
Take this of me: Lucrece was not more chaste
Than this Lavinia, Bassianus' love.
A speedier course than ling'ring languishment
Must we pursue, and I have found the path.
My lords, a solemn hunting is in hand:
There will the lovely Roman ladies troop.
The forest walks are wide and spacious;
And many unfrequented plots there are
Fitted by kind for rape and villainy.
Single you thither then this dainty doe,
And strike her home by force if not by words.
This way, or not at all, stand you in hope.

90 (*aside*)] Added by Theobald and generally adopted. Saturninus] F^1 Saturnius 93 not thou] From Qq $F^{1, 3}$. $F^{2, 4}$ *thou not* Cam, Globe, Chambers, Herford, Kittredge, NCE *not thou* Delius, Craig, Witherspoon, CNS *thou not* struck] Q^1 *stroke* Q^2 *strooke* Q^3 Ff *strucke* Chambers *strook* Kittredge *stroke* 101 That . . . speed?] Omitted in Ff. 110 than] From Rowe. Qq Ff *this* Editors *than*

Come, come, our Empress, with her sacred wit
To villainy and vengeance consecrate,
Will we acquaint withal what we intend;
And she shall file our engines with advice
That will not suffer you to square yourselves,
But to your wishes' height advance you both.
The Emperor's court is like the house of Fame,
The palace full of tongues, of eyes and ears.
The woods are ruthless, dreadful, deaf and dull:
There speak, and strike, brave boys, and take your turns;
There serve your lust, shadowed from heaven's eye,
And revel in Lavinia's treasury.

CHIRON

Thy counsel, lad, smells of no cowardice.

DEMETRIUS

Sit fas aut nefas, till I find the stream
To cool this heat, a charm to calm these fits,
Per Styga, per manes vehor. *Exeunt.*

SCENE II. A FOREST NEAR ROME.

Enter Titus Andronicus, and Lucius, Quintus, Martius making a noise with hounds and horns; and Marcus.

TITUS

The hunt is up, the morn is bright and gray,
The fields are fragrant, and the woods are green.
Uncouple here, and let us make a bay,
And wake the Emperor and his lovely bride,
And rouse the Prince, and ring a hunter's peal,
That all the court may echo with the noise.
Sons, let it be your charge, as it is ours,
To attend the Emperor's person carefully.

122 withal what] Q^1 *withall what* Q^2 Ff *with all that* Editors *with all that* For *acquaint withal* see *All's Well* I iii 99. 127 and] $Q^{1, 2}$ *and* Q^3 Ff *of* Cam and others *and* Delius, Baildon *of* 130 lust,] From Qq. Ff *lusts*, Cam, Delius, Chambers, Kittredge, NCE, CNS *lust*, Globe, Craig, Baildon, Herford, Witherspoon *lusts*, 133 *Sit*] F^1 Sij F^{2-4} Si Cam gives the F^1 reading as *y* with a dot over the first down-stroke. The character is not like the usual italic *y* in F^1; but like *ij* with the second dot missing. stream] From Qq. Ff *streames*, or *streams* 134 these] From $Q^{1, 2}$, Q^3 Ff *their* Editors *these* 135 *Styga*,] Qq $F^{1, 2}$ Stigia, F^3 Stygia F^4 Styga, SCENE II.] Omitted in Qq Ff. A . . . ROME.] Added by ed. after Rowe and Capell. *and . . . Martius*,] Qq Ff and his three sonnes, *and Marcus*.] From Ff. Omitted in Qq. The speech-prefixes in this Sc. in Q^1 are: Titus; Saturnine; Bascianus; Laui.; Marcus; Demetrius. In F^1: Tit., Ti.; Satur.; Bass.; Laui.; Mar.; Deme. 1 morn] $Q^{1, 2}$ *Moone*

I have been troubled in my sleep this night,
But dawning day new comfort hath inspired.

Here a cry of hounds, and wind horns in a peal. Then enter Saturninus, Tamora, Bassianus, Lavinia, Chiron, Demetrius, and their Attendants.

Many good morrows to your Majesty;
Madam, to you as many and as good.
I promiséd your Grace a hunter's peal.

SATURNINUS

And you have rung it lustily, my lords;
Somewhat too early for new-married ladies.

BASSIANUS

Lavinia, how say you?

LAVINIA I say no:
I have been broad awake two hours and more.

SATURNINUS

Come on then: horse and chariots let us have,
And to our sport. (*To Tamora*) Madam, now shall ye see
Our Roman hunting.

MARCUS I have dogs, my lord,
Will rouse the proudest panther in the chase,
And climb the highest promontory top.

TITUS

And I have horse will follow where the game
Makes way, and runs like swallows o'er the plain.

DEMETRIUS

Chiron, we hunt not, we, with horse nor hound,
But hope to pluck a dainty doe to ground. *Exeunt.*

SCENE III. A LONELY PART OF THE FOREST.

Enter Aaron alone, with a bag of gold.

AARON

He that had wit would think that I had none,
To bury so much gold under a tree,

10 *Here . . . Attendants.*] From Qq. Preceded in Ff by Winde Hornes. 11 Many] Preceded in Qq by speech-prefix Titus. In Ff Ti. *or* Tit. 16, 17 I say . . . more.] Divided as in F. One line in Qq. 17 broad] Omitted in Ff. Editors follow Q. 19 (*To Tamora*)] Added by Steevens, whom editors follow. 22 promontory] F¹ *P omontary* 24 runs] Qq F¹ *runnes* F² *runne* F³, ⁴ *run* Cam, Globe, Delius, Craig, Baildon, Witherspoon, Herford, Kittredge, NCE, CNS *run* Chambers *runs* (*runs* refers to *horses*, but *cf.* LLL v ii 309.) like] F¹ *likes* SCENE III.] Omitted in Qq Ff. A . . . FOREST.] Added by Cam after Theobald. *Aaron*] Qq F², ³ Aron F¹, ⁴ Aaron *with . . . gold.*] Added from Capell. The speech-prefixes in Q¹ in this Scene are: Moore, Aron;

And never after to inherit it.
Let him that thinks of me so abjectly
Know that this gold must coin a stratagem,
Which, cunningly effected, will beget
A very excellent piece of villainy:
And so repose, sweet gold, for their unrest

Hides the gold.

That have their alms out of the Empress' chest.

Enter Tamora alone, to the Moor.

TAMORA
My lovely Aaron, wherefore look'st thou sad
When everything doth make a gleeful boast?
The birds chant melody on every bush;
The snake lies rolléd in the cheerful sun;
The green leaves quiver with the cooling wind,
And make a chequered shadow on the ground.
Under their sweet shade, Aaron, let us sit,
And, whilst the babbling echo mocks the hounds,
Replying shrilly to the well-tuned horns,
As if a double hunt were heard at once,
Let us sit down and mark their yellowing noise;
And, after conflict such as was supposed
The wand'ring prince and Dido once enjoyed,
When with a happy storm they were surprised,
And curtained with a counsel-keeping cave,
We may, each wreathéd in the other's arms,
Our pastimes done, possess a golden slumber,
Whiles hounds and horns and sweet melodious birds
Be unto us as is a nurse's song
Of lullaby to bring her babe asleep.

Tamora, Queene, Tam.; Bascianus, Bassianus, Bass.; Lauinea, Lauinia: Demet., Demetrius; Chiron; Quintus, Quint.; Mart., Martius; Saturninus, King; Titus. In F¹: Aron; Tamo., Tamora, Tam.; Bassi.; Laui., Lauin., Lauinia; Dem., Deme., Demet.; Chi., Chir., Chiro.; Quin., Quintus, Quint.; Marti., Martius, Mart.; Satur., King; Tit. 8 *Hides the gold.*] Added by Malone, and generally adopted. Craig, CNS add after l. 9. Chambers omits. 9 *Enter . . . Moor.*] From Qq. Ff Enter Tamora to the Moore. Cam and others Enter Tamora. Chambers, Kittredge, CNS follow Q. Witherspoon follows F. 10 My . . . sad,] Two lines in Ff, ending Aaron, . . . *sad,* 12 chant] Qq Ff, Delius, Kittredge, CNS *chaunt* 13 snake lies] From Ff. Q¹, ² *snakes lies* Editors *snake lies* 20 yellowing] From Qq. Ff *yelping* Cam, Kittredge, CNS *yellowing* Globe, Delius, Craig, Chambers, Baildon, Herford, Witherspoon, NCE *yelping* 26 Our . . . done,] Qq Ff (*Our . . . done*)

AARON
Madam, though Venus govern your desires,
Saturn is dominator over mine.
What signifies my deadly-standing eye,
My silence and my cloudy melancholy,
My fleece of woolly hair that now uncurls
Even as an adder when she doth unroll
To do some fatal execution?
No, madam, these are no venereal signs:
Vengeance is in my heart, death in my hand,
Blood and revenge are hammering in my head.
Hark, Tamora, the empress of my soul,
Which never hopes more heaven than rests in thee,
This is the day of doom for Bassianus:
His Philomel must lose her tongue to-day,
Thy sons make pillage of her chastity,
And wash their hands in Bassianus' blood.
Seest thou this letter? Take it up, I pray thee,
And give the King this fatal-plotted scroll.
Now question me no more: we are espied.
Here comes a parcel of our hopeful booty,
Which dreads not yet their lives' destruction.

Enter Bassianus and Lavinia.

TAMORA
Ah, my sweet Moor, sweeter to me than life!

AARON
No more, great Empress: Bassianus comes.
Be cross with him, and I'll go fetch thy sons
To back thy quarrels, whatsoe'er they be. *Exit.*

BASSIANUS
Who have we here? Rome's royal Empress,
Unfurnished of her well-beseeming troop?
Or is it Dian, habited like her,
Who hath abandonéd her holy groves
To see the general hunting in this forest?

30 Madam, . . . desires,] Two lines in Ff, ending *Madame*, . . . *desires*, 32 deadly-standing] Theobald's hyphen, generally adopted. 33 and] Q^1 *ann* 43 lose] Qq $F^{1,2}$ *loose* $F^{3,4}$ *lose* 47 fatal-plotted] Theobald's hyphen, generally adopted. 50 *Enter . . . Lavinia.*] Placed as in Qq Ff. Cam and some other editors place after l. 54. 54 quarrels,] From $Q^{1,2}$ $F^{2,4}$. Q^3 $F^{1,3}$ *quarrell* *Exit.*] Added by Rowe. 55 Who] Qq *Who* Ff *Whom* Delius, Baildon, Witherspoon *Whom* Who . . . Empress,] Two lines in Ff, ending *heere?* . . . *Empresse*, 56 her] $Q^{1,2}$ *her* Q^3 Ff *our* Editors *her*

TAMORA
Saucy controller of my private steps!
Had I the pow'r that some say Dian had,
Thy temples should be planted presently
With horns, as was Actæon's, and the hounds
Should drive upon thy new-transformèd limbs,
Unmannerly intruder as thou art!

LAVINIA
Under your patience, gentle Empress,
'Tis thought you have a goodly gift in horning;
And to be doubted that your Moor and you
Are singled forth to try experiments.
Jove shield your husband from his hounds to-day!
'Tis pity they should take him for a stag.

BASSIANUS
Believe me, Queen, your swarthy Cimmerian
Doth make your honour of his body's hue,
Spotted, detested, and abominable.
Why are you séquest'réd from all your train,
Dismounted from your snow-white goodly steed,
And wandered hither to an obscure plot,
Accompanied but with a barbarous Moor,
If foul desire had not conducted you?

LAVINIA
And, being intercepted in your sport,
Great reason that my noble lord be rated
For sauciness. I pray you, let us hence,
And let her joy her raven-coloured love:
This valley fits the purpose passing well.

BASSIANUS
The King my brother shall have note of this.

LAVINIA
Ay, for these slips have made him noted long:
Good king, to be so mightily abused!

60 my] $Q^{1,2}$ *my* Q^3 Ff *our* Globe, Craig, Baildon, Chambers, Herford, Witherspoon *our* 62 presently] $F^{1,2}$ *presently.* 64 thy] $Q^{1,2}$ *thy* Q^3 Ff *his* 66 Empress,] From Qq Ff. Kittredge *Emperess,* CNS *emperess,* 69 try experiments.] Q^1 *trie thy experimens:* 72 swarthy] $Q^{1,2}$ *swartie* Q^3 *swarty* Ff *swarth* There seems particular value in Q's fulsome and provocative *swartie,* of which the modern equivalent would be *swarthy.* F's *swarth* was probably used for metrical purposes. *Two Gentlemen* II vi 26 has *swarthy Ethiope* and *swart* occurs in *Errors* and *1 Henry VI.* Capell read *swart.* Modern editors follow F. Cimmerian] $Q^{1,2}$ F^1 *Cymerion,* F^{2-4} *Cymmerian,* 75 séquest'réd] Qq Ff *sequestred* 76 snow-white] $Q^{1,2}$ F^2 omit hyphen. 78 but with a] From $Q^{1,2}$, Q^3 Ff *with a* 83 raven-coloured] Qq $F^{1,2}$ *Rauen culloured* or *Raven coloured* $F^{3,4}$ *Raven-coloured* 85 note] Qq Ff *notice* Pope's change widely adopted.

TAMORA
Why, I have patience to endure all this.

Enter Chiron and Demetrius.

DEMETRIUS
How now, dear sovereign, and our gracious mother!
Why doth your Highness look so pale and wan?
TAMORA
Have I not reason, think you, to look pale?
These two have ticed me hither to this place.
A barren detested vale you see it is:
The trees, though summer, yet forlorn and lean,
Overcome with moss and baleful mistletoe.
Here never shines the sun; here nothing breeds,
Unless the nightly owl or fatal raven.
And when they showed me this abhorréd pit,
They told me, here, at dead time of the night,
A thousand fiends, a thousand hissing snakes,
Ten thousand swelling toads, as many urchins,
Would make such fearful and confuséd cries,
As any mortal body hearing it
Should straight fall mad, or else die suddenly.
No sooner had they told this hellish tale,
But straight they told me they would bind me here
Unto the body of a dismal yew,
And leave me to this miserable death.
And then they called me foul adulteress,
Lascivious Goth, and all the bitterest terms
That ever ear did hear to such effect;
And, had you not by wondrous fortune come,
This vengeance on me had they executed.
Revenge it, as you love your mother's life,
Or be ye not henceforth called my children.
DEMETRIUS
This is a witness that I am thy son.

Stabs Bassianus.

88 Why, I have] $Q^{1,2}$ F^1 *Why I haue* F^{2-4} *Why have I* Editors follow F^2, except Chambers *Why I have* (reading *this?*) 89 How . . . mother!] Two lines in Ff, ending *Soueraigne . . . Mother,* 92 ticed] From Qq Ff. Globe, Craig, Herford, Witherspoon, Kittredge, NCE *'ticed* or *'tic'd* 107 yew,] Q^1 *Ewghe,* Q^2 *Ewgh,* Ff *yew,* 110 Lascivious] $Q^{1,2}$ *Lauicious* 115 called my children.] $Q^{1,2}$ *cald my Children.* (Q^1 *Children,*) Ff *cal'd my Children.* CNS *my children called.* 116 *Stabs Bassianus.*] Qq $F^{1,2}$ stab him. F^2 Sab him. F^4 Stabs him. Cam and others Stabs Bassianus. Kittredge Stab [Bassianus]. Witherspoon Stab him [*i.e.* Bassianus].

CHIRON
And this for me, struck home to show my strength.

Also stabs Bassianus, who dies.

LAVINIA
Ay, come, Semiramis, nay, barbarous Tamora,
For no name fits thy nature but thy own!

TAMORA
Give me the poniard: you shall know, my boys,
Your mother's hand shall right your mother's wrong.

DEMETRIUS
Stay, madam! Here is more belongs to her.
First thrash the corn, then after burn the straw:
This minion stood upon her chastity,
Upon her nuptial vow, her loyalty,
And with that painted hope braves your mightiness.
And shall she carry this unto her grave?

CHIRON
And if she do, I would I were an eunuch.
Drag hence her husband to some secret hole,
And make his dead trunk pillow to our lust.

TAMORA
But when ye have the honey ye desire,
Let not this wasp outlive us both to sting.

CHIRON
I warrant you, madam, we will make that sure.
Come, mistress, now perforce we will enjoy
That nice-preservéd honesty of yours.

117 *Also . . . dies.*] Omitted in Qq Ff. Added by Cam after Capell, and widely adopted. Theobald, Delius, CNS Stabbing him likewise Kittredge Stab him. 118 Ay, come,] Qq Ff *I come* Semiramis,] Q^1 Semeranis, $Q^{2,3}$ F^1 *Semeramis*, (F^1 italics). 120 the] $Q^{1,2}$ *the* Q^3 Ff *thy* Cam, Kittredge, CNS *the* Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, NCE *thy* poniard:] $Q^{1,2}$ *poynard*, Q^3 *ponyard*, F^1 *poyniard*, F^{2-4} *poygnard:* 126 hope braves] From Qq F^1. F^{2-4} *hope she braues* Cam, Globe, Delius, Herford, Witherspoon, Kittredge, NCE *hope braves* Craig, Baildon, Chambers, CNS *hope she braves* The line is marked as doubtful in Globe. Sir Philip Perring was of opinion that *braves*, emphasised in pronunciation into the time of two syllables, may be tantamount to a disyllable. 128 And . . . eunuch.] Two lines in Ff, ending *doe*, . . *Eunuch*, (Qq spell as *Euenuke*,) 130 trunk pillow] F^{1-3} *Trunke-Pillow* 130] *Cf.* Nashe's *Unfortunate Traveller:* Her husbands dead bodie he made a pillow to his abomination. (J. D. Ebbs, MLN, lxvi, 480-81). 131 ye desire,] Qq F^1 *we desire*, F^{2-4} *ye desire*, Editors follow F^2. 132 outlive us] From Qq Ff. Theobald, Cam and others *outlive, us* NCE *outlive us* Delius remarks that by *us both*, on which *to sting* depends, is to be understood on the one side the sons of Tamora and on the other Tamora and Aaron. 135 nice-preservéd] Hyphen added in Ff.

LAVINIA
O Tamora! thou bearest a woman's face—
TAMORA
I will not hear her speak. Away with her!
LAVINIA
Sweet lords, entreat her hear me but a word.
DEMETRIUS
Listen, fair madam: let it be your glory
To see her tears, but be your heart to them
As unrelenting flint to drops of rain.
LAVINIA
When did the tiger's young ones teach the dam?
O, do not learn her wrath! She taught it thee:
The milk thou suck'st from her did turn to marble.
Even at thy teat thou hadst thy tyranny.
Yet every mother breeds not sons alike.
(*To Chiron*) Do thou entreat her show a woman's pity.
CHIRON
What, wouldst thou have me prove myself a bastard?
LAVINIA
'Tis true: the raven doth not hatch a lark.
Yet have I heard,—O, could I find it now!—
The lion, moved with pity, did endure
To have his princely paws pared all away.
Some say that ravens foster forlorn children,
The whilst their own birds famish in their nests.
O, be to me, though thy hard heart say no,
Nothing so kind, but something pitiful!
TAMORA
I know not what it means. Away with her!
LAVINIA
O, let me teach thee! For my father's sake,
That gave thee life, when well he might have slain thee,
Be not obdurate, open thy deaf ears.

136 bearest] From Qq. Ff *bear'st* Cam and others *bear'st* Chambers, Kittredge *bearest* woman's] $F^{1,2}$ *woman* face—] Qq Ff *face.* Rowe's dash, generally adopted. 138 word.] Q^2E *wotd* 140 them] Q^1 *them:* 144 suck'st] Qq *suckst* Ff *suck'st* Rowe, Cam and other modern editors *suck'dst* Chambers *suckedst* 147 (*To Chiron*)] Added by Warburton and generally adopted. woman's] Q^1 *womans* $Q^{2,3}$ Ff *woman* Cam and others *woman* Chambers, Kittredge, NCE, CNS *woman's* 148, 149 What . . . lark.] Four lines in Ff, ending *What, . . . bastard? . . . true, . . . Larke,* 150 heard,— . . . now!—] Qq Ff *heard, . . . now,* (Q^1 *hard,*) 152 paws] From Qq Ff. Collier, Singer, Baildon *claws* pared] $Q^{1,2}$ *parde* 153 Some] Q^1 *So me* 158 thee! For] Qq Ff *thee for* Cam, Globe, Craig, Herford, Witherspoon *thee! for* Delius, Baildon *thee: for* Chambers, Kittredge, NCE *thee! For* CNS *thee for* 160 ears.] $Q^{1,2}$ *yeares.*

TAMORA
Hadst thou in person ne'er offended me,
Even for his sake am I pitiless.
Remember, boys, I poured forth tears in vain
To save your brother from the sacrifice;
But fierce Andronicus would not relent.
Therefore, away with her, and use her as you will;
The worse to her, the better loved of me.

LAVINIA
O Tamora, be called a gentle queen,
And with thine own hands kill me in this place!
For 'tis not life that I have begged so long:
Poor I was slain when Bassianus died.

TAMORA
What begg'st thou then? Fond woman, let me go.

LAVINIA
'Tis present death I beg, and one thing more
That womanhood denies my tongue to tell.
O, keep me from their worse than killing lust,
And tumble me into some loathsome pit,
Where never man's eye may behold my body.
Do this, and be a charitable murderer.

TAMORA
So should I rob my sweet sons of their fee.
No, let them satisfy their lust on thee.

DEMETRIUS
Away! for thou hast stayed us here too long.

LAVINIA
No grace? No womanhood? Ah, beastly creature!
The blot and enemy to our general name!
Confusion fall—

CHIRON
Nay, then I'll stop your mouth. Bring thou her husband.
This is the hole where Aaron bid us hide him.

Demetrius throws the body of Bassianus into the pit; then exeunt Demetrius and Chiron, dragging off Lavinia.

168 O . . . queen,] Two lines in Ff, ending Tamora, . . . *Queene,* 172 then? Fond woman, let] Qq *then fond woman let* Ff *then? fond woman let* (F^{2-4} *woman,*) Cam and others *then? fond woman, let* Chambers *then, fond woman? Let* Kittredge, NCE *then? Fond woman, let* 181, 182 Away! . . . creature!] Four lines in Ff, ending *Away, . . . long. . . . Garace, . . . creature,* (F^{2-4} *grace?* or *grace.*) 182 grace?] Qq *grace,* F^1 *Garace,* F^2 *grace.* $F^{3,4}$ *grace?* 184 fall—] Q^1 *fall* Q^2 *fall.* Q^3 F^1 *fall—* F^{2-4} *all—* 185 Nay, . . . husband.] Two lines in Ff, ending *mouth . . . husband,* (F^2 *mouth:* $F^{3,4}$ *mouth,*) 186 *Demetrius . . . Lavinia.*] From Capell. Omitted in Qq Ff. F^{2-4} Exeunt.

TAMORA
Farewell, my sons: see that you make her sure.
Ne'er let my heart know merry cheer indeed
Till all the Andronici be made away.
Now will I hence to seek my lovely Moor,
And let my spleenful sons this trull deflow'r. *Exit.*

Enter Aaron, with Quintus and Martius.

AARON
Come on, my lords, the better foot before.
Straight will I bring you to the loathsome pit
Where I espied the panther fast asleep.
QUINTUS
My sight is very dull, whate'er it bodes.
MARTIUS
And mine, I promise you: were it not for shame,
Well could I leave our sport to sleep awhile.

Falls into the pit.

QUINTUS
What, art thou fallen? What subtle hole is this,
Whose mouth is covered with rude-growing briers,
Upon whose leaves are drops of new-shed blood
As fresh as morning dew distilled on flowers?
A very fatal place it seems to me.
Speak, brother, hast thou hurt thee with the fall?
MARTIUS
O brother, with the dismal'st object hurt
That ever eye with sight made heart lament!

Editors mostly follow or adapt Capell. Delius to l. 185 Dragging off Lavinia. To l. 186 Exeunt. Chambers They put Bassianus in the pit. Exeunt. Manet Tamora. 189 Andronici] $Q^{1,3}$ Andronicie Q^2 Adronicie Ff Andronici 191 *Exit.*] Omitted in Qq. *with Quintus and Martius.*] Qq Ff with two of Titus sonnes. Capell, Delius here begin Sc. iv. 192 AARON] Omitted in Qq. 196 were it] From Qq Ff. Pope, Globe, Delius, Craig, Baildon, Herford, Witherspoon, NCE *were't* Cam, Chambers, Kittredge, CNS *were it* or *Were it* 197 *Falls . . . pit.*] Added by Cam after Rowe. 198 What . . . this,] Two lines in Ff, ending *fallen? . . . this,* fallen?] Q^1 *fallen* Q^2 *fallen,* Q^3 Ff *fallen?* Cam and others *fall'n?* Chambers, Kittredge, NCE, CNS *fallen?* Price: FQT, 151, remarks "surely the dissyllable is intended. In this line we have a tragic question followed by a pause of horror." 199 rude-growing] Qq Ff omit hyphen. 200 new-shed blood] Qq *new shed blood,* $F^{1,3,4}$ *new-shed-blood,* 201 morning] From $Q^{1,2}$ F^4. Q^3 F^{1-3} *mornings* Cam and others *morning* Globe, Delius, Craig, Witherspoon *morning's* 204 O . . . hurt] Two lines in Ff, ending *Brother, . . . obiect* hurt] $Q^{1,2}$ *hurt,* Omitted in Q^3 Ff.

AARON (*aside*)
Now will I fetch the King to find them here,
That he thereby may have a likely guess
How these were they that made away his brother. *Exit.*

MARTIUS
Why dost not comfort me, and help me out
From this unhallowed and bloodstainéd hole?

QUINTUS
I am surpriséd with an uncouth fear;
A chilling sweat o'er-runs my trembling joints;
My heart suspects more than mine eye can see.

MARTIUS
To prove thou hast a true-divining heart,
Aaron and thou look down into this den,
And see a fearful sight of blood and death.

QUINTUS
Aaron is gone, and my compassionate heart
Will not permit mine eyes once to behold
The thing whereat it trembles by surmise.
O, tell me who it is: for ne'er till now
Was I a child to fear I know not what.

MARTIUS
Lord Bassianus lies embrewed in blood,
All on a heap, like to a slaughtered lamb,
In this detested, dark, blood-drinking pit.

QUINTUS
If it be dark, how dost thou know 'tis he?

MARTIUS
Upon his bloody finger he doth wear

206 (*aside*)] Added by Johnson. 208 *Exit.*] Qq Exit. (after l. 207 in Q^1). Ff Exit Aaron ($F^{2,3}$ Aron). 210 unhallowed] Qq *vnhollow*, Ff *vnhallow'd* bloodstainéd] Two words in Qq. Ff hyphenate. 214 true-divining] Qq Ff omit hyphen. 217 Aaron . . . heart] Two lines in Ff, ending *gone*, . . . *heart* 220 who] $Q^{1,2}$ *who* Q^3 Ff *how* Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon *how* Kittredge, NCE, CNS *who* till] Q^2 *tell* 222 embrewed in blood,] Q^1 *bereaud in blood*, Q^2 $F^{1,2}$ *embrewed heere*, $F^{3,4}$ *embrewed here*, The text in Q^1 is crossed out and replaced in a contemporary hand by *heere reav'd of lyfe* Cam, Globe, Delius, Craig, Baildon, Herford, Witherspoon, Kittredge *embrewed here*, Chambers *imbruëd here*, NCE *embrued in blood*, CNS *berayed in blood*, NED under *Beray* and CNS quote Holinshed (*Scot. Chron.* (1806), I 296), "the bed all beraied with bloud." It is possible that *embrewed* was originally written in the form *ēbrewd* or *ēbreued* and that the *ē* was omitted and the rest misread. Bolton proposed *bedaub'd in blood* as in *Romeo* III ii 55; or perhaps *bedew'd in blood*, similar to *Richard II* III iii 99, 100, *bedew Her pastures' grass with . . . blood.* 223 to a] Ff *to the.* 224 blood-drinking] $Q^{1,2}$ omit hyphen.

A precious ring, that lightens all this hole,
Which, like a taper in some monument,
Doth shine upon the dead man's earthy cheeks,
And shows the ragged entrails of this pit.
So pale did shine the moon on Pyramus
When he by night lay bathed in maiden blood.
O brother, help me with thy fainting hand—
If fear hath made thee faint, as me it hath—
Out of this fell devouring receptacle,
As hateful as Cocytus' misty mouth.

QUINTUS

Reach me thy hand, that I may help thee out;
Or, wanting strength to do thee so much good,
I may be plucked into the swallowing womb
Of this deep pit, poor Bassianus' grave.
I have no strength to pluck thee to the brink.

MARTIUS

Nor I no strength to climb without thy help.

QUINTUS

Thy hand once more: I will not loose again,
Till thou art here aloft, or I below.
Thou canst not come to me: I come to thee.

Falls in.

Enter Saturninus and Aaron the Moor.

SATURNINUS

Along with me. I'll see what hole is here,
And what he is that now is leaped into it.
Say, who art thou that lately didst descend
Into this gaping hollow of the earth?

MARTIUS

The unhappy sons of old Andronicus,
Brought hither in a most unlucky hour,
To find thy brother Bassianus dead.

227 this] Q^{3} Ff *the* Cam and others *the* Chambers, Kittredge, NCE, CNS *this* 229 earthy] From $Q^{1,2}$. Q^{3} Ff *earthly* 230 this] Qq *this* Ff *the* Cam, Globe, Craig, Herford, Witherspoon, Kittredge *the* Delius, Baildon, Chambers, NCE, CNS *this* 231 Pyramus] Q^{1} *Priamus* 233, 234 hand— . . . hath—] $Q^{1,2}$ F^{2-4} *hand, . . . hath,* (Q^{3} *hath.*) F^{1} *hand. . . . hath,* 236 Cocytus'] Qq F^{1} Ocitus $F^{2,3}$ Cocitus F^{4} Cocytus 244 aloft,] $Q^{1,2}$ *a loft,* 245 *Falls in.*] From Pope. Omitted in Qq. $F^{1,2}$ Boths fall in. $F^{3,4}$ Both fall in. *Enter Saturninus and Aaron*] $Q^{1,2}$ Enter the Emperour and Aron, Q^{3} Ff Enter the Emperour, Aron ($F^{1,4}$ Aaron). 250 sons] Q^{1} *sonnes* Q^{2} F^{1-3} *sonne* F^{4} *Son* Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, Kittredge *son* NCE, CNS *sons*

SATURNINUS
My brother dead! I know thou dost but jest.
He and his lady both are at the lodge
Upon the north side of this pleasant chase:
'Tis not an hour since I left them there.
MARTIUS
We know not where you left them all alive;
But, out, alas! here have we found him dead.

Enter Tamora, with Attendants; Titus Andronicus, and Lucius.

TAMORA
Where is my lord the King?
SATURNINUS
Here, Tamora, though grieved with killing grief.
TAMORA
Where is thy brother Bassianus?
SATURNINUS
Now to the bottom dost thou search my wound.
Poor Bassianus here lies murtheréd.
TAMORA
Then all too late I bring this fatal writ,
The complot of this timeless tragedy;
And wonder greatly that man's face can fold
In pleasing smiles such murderous tyranny.

She giveth Saturnine a letter.

SATURNINUS (*reads*)
'And if we miss to meet him handsomely,
Sweet huntsman,—Bassianus 'tis we mean—
Do thou so much as dig the grave for him.
Thou know'st our meaning. Look for thy reward
Among the nettles at the elder tree
Which overshades the mouth of that same pit

256, 257 them . . . them] $Q^{1, 2}$ *them . . . them* Q^{3} *him . . . them* Ff *him . . . him* Cam, Kittredge, NCE, CNS follow Q^{1}. Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon follow F. 258 *Enter . . . Lucius.*] Qq Ff Enter Tamora, Andronicus, and Lucius. Theobald added with Attendants. 267 *She . . . letter.*] As in Qq Ff. Cam adds (Giving a letter) after TAMORA in l. 264; and Delius, Craig, Baildon after *writ*, Globe, Herford, Kittredge, NCE, CNS follow Q F. Chambers, Witherspoon add Q F's words, the first after *writ*, the second after l. 267. 268 SATURNINUS (*reads*)] Qq Ff Saturninus reads the letter. 268-275 'And . . . friends.'] In italics in Qq Ff except Bascianus or Bassianus in roman in $Q^{1, 2}$ F^{2-4}. 271 meaning. Look] Q^{1} meaning looke $Q^{2, 3}$ Ff meaning, looke 272 nettles] Q^{1} Nettles

Where we decreed to bury Bassianus.
Do this and purchase us thy lasting friends.'

O Tamora! was ever heard the like?
This is the pit, and this the elder-tree.
Look, sirs, if you can find the huntsman out
That should have murthered Bassianus here.

AARON
My gracious lord, here is the bag of gold.

SATURNINUS (*to Titus*)
Two of thy whelps, fell curs of bloody kind,
Have here bereft my brother of his life.
Sirs, drag them from the pit unto the prison.
There let them bide until we have devised
Some never-heard-of torturing pain for them.

TAMORA
What, are they in this pit? O wondrous thing!
How easily murder is discoveréd!

TITUS
High Emperor, upon my feeble knee
I beg this boon, with tears not lightly shed,
That this fell fault of my accurséd sons,—
Accurséd, if the faults be proved in them—

SATURNINUS
If it be proved! You see it is apparent.
Who found this letter? Tamora, was it you?

TAMORA
Andronicus himself did take it up.

TITUS
I did, my lord. Yet let me be their bail:
For, by my father's reverend tomb, I vow
They shall be ready at your Highness' will
To answer their suspicion with their lives.

SATURNINUS
Thou shalt not bail them. See thou follow me.

276 O] Qq F¹ King. *Oh* F²⁻⁴ Sat. *Oh* 281 (*to Titus*)] Added by Rowe and generally adopted. 285 never-heard-of] Q¹, ³ omit hyphens. Ff *neuer heard-of* 286 What, . . . thing!] Two lines in Ff, ending *pit*, . . . *thing!* 291 faults] Qq Ff *faultes* or *faults* Editors *fault faults* was perhaps intended in this line: as there were two sons, there were two faults. them—] Qq F¹, ³ *them.* F², ⁴ *them*— Chambers, Kittredge, NCE also have dash after *sons* in l. 290. 295 I . . . bail:] Two lines in Ff, ending *Lord*, . . . *baile*, 296 father's] Qq Ff *Fathers* Rowe, Globe, Craig, Chambers, Herford, Witherspoon, Kittredge, NCE, CNS *father's* Delius, Cam, Baildon *fathers'* reverend] From F⁴. Qq F¹⁻³ *reuerent* Cam and others *reverend* Chambers, Kittredge *reverent*

Some bring the murthered body, some the murtherers.
Let them not speak a word: the guilt is plain;
For, by my soul, were there worse end than death,
That end upon them should be executed.

TAMORA
Andronicus, I will entreat the King.
Fear not thy sons; they shall do well enough.

TITUS
Come, Lucius, come; stay not to talk with them. *Exeunt.*

SCENE IV. ANOTHER PART OF THE FOREST.

Enter Demetrius and Chiron, with Lavinia, her hands cut off, and her tongue cut out, and ravished.

DEMETRIUS
So, now go tell, and if thy tongue can speak,
Who 'twas that cut thy tongue and ravished thee.

CHIRON
Write down thy mind, bewray thy meaning so,
And if thy stumps will let thee play the scribe.

DEMETRIUS
See how with signs and tokens she can scrowl.

CHIRON
Go home, call for sweet water, wash thy hands.

DEMETRIUS
She hath no tongue to call, nor hands to wash;
And so let's leave her to her silent walks.

CHIRON
And 'twere my cause, I should go hang myself.

306 Come, . . . them.] Two lines in Ff, ending *come*, . . . *them. Exeunt.*] Omitted in Q^2. SCENE IV.] Omitted in Qq Ff. ANOTHER . . . FOREST.] Added by Dyce. Capell, Delius Sc. v. *Enter . . . with*] Qq Ff Enter the Empresse Sonnes, with (Q^1 *Sonnes*) The speech-prefixes in his Sc. in Q^1 are: Deme., Demet., Dmet.; Chi. No speech-prefix given for Marcus. In F^1: Deme., Dem.; Chi. No speech-prefix for Marcus. 5 See how] From Qq Ff. Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, CNS *See, how* Kittredge, NCE *See how* scrowl.] Qq *scrowle*. Ff *scowle* or *scowl*. Cam and others *scrowl*. Delius, Baildon *scrawl*. Schmidt glosses as "unintelligible reading." Onions: "(?) a form of 'scrawl,' to gesticulate, with a play on 'scroll,' to write down." 6 Go . . . hands.] Two lines in Ff, ending *home*, . . . *hands*. 9 cause,] Qq Ff *cause*, Pope, Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, NCE *case*, Kittredge, CNS *cause*,

DEMETRIUS
If thou hadst hands to help thee knit the cord.

Exeunt Demetrius and Chiron.

Wind Horns. Enter Marcus, from hunting.

MARCUS
Who is this? My niece, that flies away so fast!
Cousin, a word: where is your husband?
If I do dream, would all my wealth would wake me!
If I do wake, some planet strike me down,
That I may slumber an eternal sleep!
Speak, gentle niece, what stern ungentle hands
Hath lopped and hewed and made thy body bare
Of her two branches, those sweet ornaments
Whose circling shadows kings have sought to sleep in,
And might not gain so great a happiness
As half thy love? Why dost not speak to me?
Alas, a crimson river of warm blood,
Like to a bubbling fountain stirred with wind,
Doth rise and fall between thy roséd lips,
Coming and going with thy honey breath.
But, sure, some Tereus hath deflowered thee,
And, lest thou shouldst detect him, cut thy tongue.
Ah, now thou turn'st away thy face for shame!
And, notwithstanding all this loss of blood,
As from a conduit with three issuing spouts,
Yet do thy cheeks look red as Titan's face
Blushing to be encountered with a cloud.
Shall I speak for thee? Shall I say 'tis so?
O, that I knew thy heart; and knew the beast,
That I might rail at him to ease my mind!
Sorrow concealéd, like an oven stopped,
Doth burn the heart to cinders where it is.

10 *Exeunt . . . Chiron.*] Q^1 Ff Exeunt. Omitted in $Q^{2, 3}$. Theobald added Demetrius and Chiron. *Wind Horns.*] From Ff. Omitted in Qq. *hunting.*] Ff hunting, to Lauinia. 11 MARCUS] Omitted in Qq F^{1-3}. Who is] Pope, Delius, Craig, Baildon, Witherspoon *Who's* 15 an] Q^1 *an* Q^2 Ff *in* Cam and others *in* Kittredge, NCE, CNS *an* Price: LTA, 505, remarks on *in*, "Probably the compositor is normalizing here too. . . ." 16, 17 hands Hath] Qq *hands, Hath* Ff *hands Hath* Rowe, Cam and others *hands Have* Capell, Kittredge *hand Hath* Witherspoon, NCE, CNS *hands Hath* 21 half] Qq $F^{1, 2}$ *halfe* $F^{3, 4}$ *half* Theobald, Cam, Globe, Delius, Craig, Baildon, Herford, Witherspoon, NCE *have* Chambers, Kittredge, CNS *half* 27 him,] Q^1 *them* Q^2 Ff *them*, Rowe's correction, generally adopted. 30 three] $Q^{1, 3}$ Ff *their* Q^2 *theyr* Hanmer's correction, widely adopted.

Fair Philomel, why, she but lost her tongue,
And in a tedious sampler sewed her mind;
But, lovely niece, that mean is cut from thee:
A craftier Tereus, cousin, hast thou met,
And he hath cut those pretty fingers off
That could have better sewed than Philomel.
O, had the monster seen those lily hands
Tremble like aspen-leaves upon a lute,
And make the silken strings delight to kiss them,
He would not then have touched them for his life!
Or had he heard the heavenly harmony
Which that sweet tongue hath made,
He would have dropped his knife, and fell asleep
As Cerberus at the Thracian poet's feet.
Come, let us go and make thy father blind;
For such a sight will blind a father's eye.
One hour's storm will drown the fragrant meads:
What will whole months of tears thy father's eyes?
Do not draw back, for we will mourn with thee.
O, could our mourning ease thy misery! *Exeunt.*

ACT III

SCENE I. ROME. A STREET.

Enter the Judges, and Senators, with Martius and Quintus, bound, passing on the Stage to the place of execution; and Titus going before, pleading.

TITUS

Hear me, grave fathers! Noble Tribunes, stay!
For pity of mine age, whose youth was spent
In dangerous wars whilst you securely slept;

38 Philomel, why, she] $Q^{1, 2}$ Philomela, *why she* Q^3 Philomella *she* F^{1-3} Philomela *she* F^4 Philomela, *she* Cam, CNS *Philomel, why she* Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon *Philomela, she* Kittredge *Philomel—why, she* NCE *Philomel, why, she* 41 cousin, hast thou met,] $Q^{1, 2}$ *Cosen hast thou met,* Q^3 *hast thou met,* Ff *hast thou met withall,* Cam, Globe, Chambers, Herford, Kittredge, NCE, CNS follow Q^1 or Q^2 as available. Delius, Craig, Baildon, Witherspoon follow F. ACT III] Omitted in Qq. Ff Actus Tertius. SCENE I.] Omitted in Qq Ff. ROME. A STREET.] Added by Capell. *with . . . bound,*] Qq Ff with Titus two sonnes bound, The speech-prefixes in this Sc. in Q^1 are: Titus; Lucius; Marcus, Mar., M.; Moore, Aron; Messenger. In F^{1}: Ti., Tit., Titus; Lu., Luc., Luci.; Mar., Marc.; Moore, Aron; Mess.

For all my blood in Rome's great quarrel shed;
For all the frosty nights that I have watched;
And for these bitter tears, which now you see
Filling the agéd wrinkles in my cheeks;
Be pitiful to my condemnéd sons,
Whose souls is not corrupted as 'tis thought.
For two-and-twenty sons I never wept,
Because they died in honour's lofty bed.

Andronicus lieth down, and the Judges, &c. pass by him, and Exeunt.

For these, Tribunes, in the dust I write
My heart's deep languor and my soul's sad tears.
Let my tears stanch the earth's dry appetite;
My sons' sweet blood will make it shame and blush.
O earth, I will befriend thee more with rain
That shall distil from these two ancient urns,
Than youthful April shall with all his show'rs.
In summer's drought I'll drop upon thee still;
In winter with warm tears I'll melt the snow,
And keep eternal springtime on thy face,
So thou refuse to drink my dear sons' blood.

Enter Lucius, with his weapon drawn.

O reverend Tribunes! O gentle, agéd men!
Unbind my sons, reverse the doom of death;
And let me say, that never wept before,
My tears are now prevailing orators.

LUCIUS

O noble father, you lament in vain.

4 Rome's] Q^1 *Roomes* 9 is] Qq F^1 *is* F^{2-4} *are* Cam and others *are* Chambers *is* 10 two-and-twenty] Qq Ff omit hyphens. 11 *Andronicus . . . Exeunt.*] Qq Ff Andronicus lieth downe, and the Judges passe by him. 12 these, Tribunes,] From Qq F^1. $F^{2,3}$ *these, these Tribunes*, F^4 *these, these, Tribunes*, Cam, Delius, Chambers, Herford, Witherspoon, Kittredge, NCE, CNS follow Q. Globe, Craig, Baildon follow F^4. 14, 15, 22 earth's dry appetite; My sons' sweet blood. . . . So . . . blood.] An echo of *Genesis* iv 11, "the earth, which hath opened her mouth to receive thy brother's blood." Noble: B, 139, refers also to *Hebrews* vi 7. 16 befriend] $F^{1,2}$ *be friend* After this line Ff add Exeunt. Cam, etc., omit. Delius, Craig, Baildon, Witherspoon add after l. 15 Exeunt Senators, Tribunes, etc., with the Prisoners. Chambers after l. 15 Exeunt. Manet Titus. 17 urns,] Qq F^{1-3} *ruines*, F^4 *ruins*, Hanmer's emendation, generally adopted. 21 springtime] Qq F^1 *spring time* F^{2-4} *spring-time* on thy] Q^1 *out hy* 23 reverend] Qq $F^{1,2}$ *reuerent* $F^{3,4}$ *reverend* Chambers, Kittredge *reverent* 25 say, . . . before,] Qq Ff *say, (that . . . before)* (Ff *say*)

The Tribunes hear you not: no man is by;
And you recount your sorrows to a stone.

TITUS

Ah, Lucius, for thy brothers let me plead.
Grave Tribunes, once more I entreat of you,—

LUCIUS

My gracious lord, no Tribune hears you speak.

TITUS

Why, 'tis no matter, man: if they did hear,
They would not mark me: if they did mark,
They would not pity me; yet plead I must,
And bootless unto them.
Therefore I tell my sorrows to the stones,
Who, though they cannot answer my distress,
Yet in some sort they are better than the Tribunes,
For that they will not intercept my tale.
When I do weep, they humbly at my feet
Receive my tears, and seem to weep with me;
And, were they but attiréd in grave weeds,
Rome could afford no Tribunes like to these.
A stone is soft as wax, Tribunes more hard than stones;
A stone is silent and offendeth not,
And Tribunes with their tongues doom men to death. *Rises.*
But wherefore stand'st thou with thy weapon drawn?

28 you not:] From Qq F²⁻⁴. F¹ *not*, 31 you,—] Qq F¹·² *you*. F³·⁴ *you*— 34-37 They . . . stones,] From Q¹ which reads *marke me, if . . . pittie me*, Q² in l. 34 reads *me, or if* for Q¹'s *me, if* Ff further alter the passage:

They would not marke me: oh if they did heare
They would not pitty me.
Therefore I tell my sorrowes bootles to the stones.

F's *heare* in this first line was perhaps incorrectly caught from the preceding line. Q²'s *or*, transformed by F into *oh*, was an attempt to correct the metre. Dyce amended the Q text by reading *them since I complain.* in l. 36. Some editors, Cam, Globe, Herford adopt Q² text but read *them* . . . Delius, Craig, Chambers, Baildon, Witherspoon, Kittredge, NCE follow Q² (with some changes in punctuation). CNS follows Q¹ but reads *them* . . . Globe marks l. 36 as doubtful. Minor changes in punctuation are not here noticed. Dover Wilson (CNS, 127) thinks the passage a typical Shakespearian tangle. Q¹, however, seems to give a perfectly good text without Q²'s *or* or F's *oh* and without *dots*. The phrase *yet plead I must And bootless unto them*, where *And*= *If*, is an expansion of Titus's reason for appealing to stones rather than men. The whole passage is the somewhat incoherent utterance of a man distracted by suffering, and is movingly pathetic. 44 Tribunes] From Q¹. Q² Ff *Tribune* Cam and others *tribune* NCE, CNS *tribunes* 45 A . . . stones;] Two lines in Ff, ending *waxe, . . . stones:* 47 *Rises.*] Added by Dyce and generally adopted.

LUCIUS
To rescue my two brothers from their death:
For which attempt the judges have pronounced
My everlasting doom of banishment.
TITUS
O happy man! they have befriended thee.
Why, foolish Lucius, dost thou not perceive
That Rome is but a wilderness of tigers?
Tigers must prey, and Rome affords no prey
But me and mine. How happy art thou then,
From these devourers to be banishéd!
But who comes with our brother Marcus here?

Enter Marcus with Lavinia.

MARCUS
Titus, prepare thy agéd eyes to weep;
Or, if not so, thy noble heart to break.
I bring consuming sorrow to thine age.
TITUS
Will it consume me? Let me see it then.
MARCUS
This was thy daughter.
TITUS Why, Marcus, so she is.
LUCIUS
Ay me, this object kills me!
TITUS
Faint-hearted boy, arise, and look upon her.
Speak, Lavinia, what accurséd hand
Hath made thee handless in thy father's sight?
What fool hath added water to the sea,
Or brought a faggot to bright-burning Troy?
My grief was at the height before thou cam'st;
And now, like Nilus, it disdaineth bounds.
Give me a sword, I'll chop off my hands too;
For they have fought for Rome, and all in vain;
And they have nursed this woe in feeding life;
In bootless prayer have they been held up,
And they have served me to effectless use.
Now all the service I require of them
Is that the one will help to cut the other.

56 and] F^1 *and and* 59 agéd] $Q^{1,3}$ *aged* Q^3 Ff *noble* Eds. *aged* 64 Ay] Q^1 F^4 *Ay* $Q^{2,3}$ F^{1-3} *Aye* Cam and others *Ay* Rowe, Delius, CNS *Ah* 66 Lavinia,] From Qq F^1. F^{3-4} *my* Lauinia, Chambers, Baildon, NCE follow F^3. 69 bright-burning] Hyphen in $F^{3,4}$ only, generally adopted. 74 And life;] Two lines in Ff, ending *woe*, . . . *life;*

'Tis well, Lavinia, that thou hast no hands;
For hands to do Rome service is but vain.

LUCIUS
Speak, gentle sister, who hath martyred thee?

MARCUS
O, that delightful engine of her thoughts,
That blabbed them with such pleasing eloquence,
Is torn from forth that pretty hollow cage,
Where, like a sweet melodious bird, it sung
Sweet varied notes, enchanting every ear!

LUCIUS
O, say thou for her, who hath done this deed?

MARCUS
O, thus I found her straying in the park,
Seeking to hide herself as doth the deer
That hath received some unrecuring wound.

TITUS
It was my dear; and he that wounded her
Hath hurt me more than had he killed me dead:
For now I stand as one upon a rock,
Environed with a wilderness of sea,
Who marks the waxing tide grow wave by wave,
Expecting ever when some envious surge
Will in his brinish bowels swallow him.
This way to death my wretched sons are gone;
Here stands my other son, a banished man;
And here my brother, weeping at my woes.
But that which gives my soul the greatest spurn,
Is dear Lavinia, dearer than my soul.
Had I but seen thy picture in this plight,
It would have madded me. What shall I do
Now I behold thy lively body so?
Thou hast no hands to wipe away thy tears;
Nor tongue to tell me who hath martyred thee.
Thy husband he is dead; and for his death
Thy brothers are condemned, and dead by this.
Look, Marcus! ah, son Lucius, look on her!
When I did name her brothers, then fresh tears
Stood on her cheeks, as doth the honey-dew
Upon a gath'réd lily almost withered.

80 is] Qq Ff *is* Rowe, Globe, Delius, Craig, Baildon, Herford, Witherspoon *are* Cam, Chambers, Kittredge, NCE, CNS *is* 87 O, . . . deed?] Two lines in Ff, ending *her, . . . deed?* 91 It . . . her] Two lines in Ff, ending *Deare, . . . her,* 95 Who . . . wave,] Two lines in Ff, ending *tide, . . . waue,* 113 gath'réd . . . withered.] Qq F¹, ² *gathred . . . withered.* F³ *gath'red . . .*

MARCUS
Perchance she weeps because they killed her husband;
Perchance because she knows them innocent.
TITUS
If they did kill thy husband, then be joyful,
Because the law hath ta'en revenge on them.
No, no, they would not do so foul a deed;
Witness the sorrow that their sister makes.
Gentle Lavinia, let me kiss thy lips;
Or make some sign how I may do thee ease.
Shall thy good uncle and thy brother Lucius,
And thou and I sit round about some fountain,
Looking all downwards to behold our cheeks
How they are stained, like meadows yet not dry
With miry slime left on them by a flood?
And in the fountain shall we gaze so long,
Till the fresh taste be taken from that clearness
And make a brine-pit with our bitter tears?
Or shall we cut away our hands like thine?
Or shall we bite our tongues, and in dumb shows
Pass the remainder of our hateful days?
What shall we do? Let us that have our tongues
Plot some device of further misery,
To make us wondered at in time to come.
LUCIUS
Sweet father, cease your tears; for at your grief
See how my wretched sister sobs and weeps.
MARCUS
Patience, dear niece. Good Titus, dry thine eyes.
TITUS
Ah, Marcus, Marcus! brother, well I wot
Thy napkin cannot drink a tear of mine,
For thou, poor man, hast drowned it with thine own.
LUCIUS
Ah, my Lavinia, I will wipe thy cheeks.
TITUS
Mark, Marcus, mark! I understand her signs.
Had she a tongue to speak, now would she say

withered. F⁴ *gather'd . . . withered.* Price: FQT, 148, remarks that in this line the poet obviously wanted to avoid repeating the same ending. 115 them] Q¹, ³ *them*, Q² Ff *him* Editors *them* 121 sign] From Qq. Ff *signes* or *signs* 125 like] Q¹ *like* Q², ³ Ff *in* Rowe, Delius, Craig, Chambers, Witherspoon, Kittredge, NCE, CNS *like* Collier, Cam, Globe, Baildon, Herford *as* Rowe's conjectural *like* was even better than Collier's *as* 134 misery,] From Qq. Ff *miseries* Editors *misery*,

That to her brother which I said to thee.
His napkin, with his true tears all bewet,
Can do no service on her sorrowful cheeks.
O, what a sympathy of woe is this,
As far from help as Limbo is from bliss!

Enter Aaron the Moor alone.

AARON
Titus Andronicus, my lord the Emperor
Sends thee this word, that, if thou love thy sons,
Let Marcus, Lucius, or thyself, old Titus,
Or any one of you, chop off your hand,
And send it to the King. He for the same
Will send thee hither both thy sons alive;
And that shall be the ransom for their fault.

TITUS
O gracious Emperor! O gentle Aaron!
Did ever raven sing so like a lark
That gives sweet tidings of the sun's uprise?
With all my heart I'll send the Emperor
My hand.
Good Aaron, wilt thou help to chop it off?

LUCIUS
Stay, father! for that noble hand of thine,
That hath thrown down so many enemies,
Shall not be sent. My hand will serve the turn.
My youth can better spare my blood than you;
And therefore mine shall save my brothers' lives.

MARCUS
Which of your hands hath not defended Rome
And reared aloft the bloody battle-axe,
Writing destruction on the enemy's castle?
O, none of both but are of high desert.
My hand hath been but idle: let it serve
To ransom my two nephews from their death;
Then have I kept it to a worthy end.

146 his] Qq F1-3 *her* F4 *his* Editors *his* 149 *Enter . . . Moor alone.*] From Qq Ff. (F4 Aaron The rest Aron.) Cam and others Enter Aaron. Kittredge, NCE Enter Aaron the Moor. Chambers, Witherspoon, CNS follow Q F. 152 Marcus,] CNS *Marcius,* 160, 161 With . . . hand.] One line in Qq Ff. Divided by Steevens, followed by Cam, Globe, Chambers, Herford, NCE, CNS. Delius, Craig, Baildon, Witherspoon, Kittredge follow QF. 170 enemy's] Qq Ff *enemies* castle?] Perring, 317, remarks that "Grose's Ancient Armour" revealed that "castle" was equivalent to a close kind of helmet. So Nares glosses it with quotations from this play, etc., but Schmidt and Onions demur, and attach the usual meaning of stronghold.

AARON
Nay, come, agree whose hand shall go along,
For fear they die before their pardon come.
MARCUS
My hand shall go.
LUCIUS By heaven, it shall not go!
TITUS
Sirs, strive no more. Such withered herbs as these
Are meet for plucking up, and therefore mine.
LUCIUS
Sweet father, if I shall be thought thy son,
Let me redeem my brothers both from death.
MARCUS
And for our father's sake and mother's care,
Now let me show a brother's love to thee.
TITUS
Agree between you: I will spare my hand.
LUCIUS
Then I'll go fetch an axe.
MARCUS
But I will use the axe.

Exeunt Lucius and Marcus.

TITUS
Come hither, Aaron: I'll deceive them both.
Lend me thy hand, and I will give thee mine.
AARON (*aside*)
If that be called deceit, I will be honest,
And never whilst I live, deceive men so.
But I'll deceive you in another sort,
And that you'll say ere half an hour pass.

He cuts off Titus's hand.

Enter Lucius and Marcus again.

TITUS
Now stay your strife. What shall be is dispatched.
Good Aaron, give his Majesty my hand.
Tell him it was a hand that warded him
From thousand dangers: bid him bury it.
More hath it merited: that let it have.
As for my sons, say I account of them

186 *Exeunt . . . Marcus.*] From Theobald. Qq Ff Exeunt. 189 (*aside*)] Added by Rowe and generally adopted. 192 *Titus's*] Qq F¹⁻³ Titus F⁴ *Titus's Enter . . . again.*] From Qq Ff. 193 your] F¹ *you* 194 my] F¹ *me* 198 for] F¹ *for for*

As jewels purchased at an easy price;
And yet dear too, because I bought mine own.
AARON
I go, Andronicus; and for thy hand
Look by and by to have thy sons with thee.
(*Aside*) Their heads, I mean. O, how this villainy
Doth fat me with the very thoughts of it!
Let fools do good, and fair men call for grace,
Aaron will have his soul black like his face. *Exit.*
TITUS
O, here I lift this one hand up to heaven,
And bow this feeble ruin to the earth.
If any power pities wretched tears,
To that I call! (*To Lavinia*) What, wouldst thou kneel with me?
Do, then, dear heart, for heaven shall hear our prayers;
Or with our sighs we'll breathe the welkin dim,
And stain the sun with fog, as sometime clouds
When they do hug him in their melting bosoms.
MARCUS
O brother, speak with possibility,
And do not break into these deep extremes.
TITUS
Is not my sorrow deep, having no bottom?
Then be my passions bottomless with them.
MARCUS
But yet let reason govern thy lament.
TITUS
If there were reason for these miseries,
Then into limits could I bind my woes.
When heaven doth weep, doth not the earth o'erflow?
If the winds rage, doth not the sea wax mad,
Threat'ning the welkin with his big-swoln face?
And wilt thou have a reason for this coil?
I am the sea: hark, how her sighs doth blow!
She is the weeping welkin, I the earth.
Then must my sea be moved with her sighs;

203 (*Aside*)] Added by Rowe, generally adopted. 210 (*To Lavinia*)] Added by Johnson, generally adopted. wouldst] Q^1 *wouldst* Q^2 *would* Ff *wilt* Cam *would* Delius, etc. *wilt* Chambers, Kittredge, NCE, CNS *wouldst* 215 possibility,] $Q^{1, 2}$ *possibilitie*, Ff *possibilities*, Cam and others follow F. Chambers, Baildon, Kittredge, NCE, CNS *possibility*, 224 big-swoln] $Q^{1, 2}$ *bigswolne* Ff *big-swolne* 226 doth blow!] Q^1 *doth flow:* Q^2 F^1 *doe flow:* F^{2-4} *doe blow:* Cam, Globe, Delius, Herford, Kittredge, NCE *do blow!* Craig, Baildon *do blow;* Chambers *doth flow!* Witherspoon *do flow!* CNS *doth blow! sighs . . . blow* is supported by *2 Henry IV* I i 80, *Thou hast a sigh to blow away this praise,*

Then must my earth with her continual tears
Become a deluge, overflowed and drowned.
For why, my bowels cannot hide her woes,
But like a drunkard must I vomit them.
Then give me leave, for losers will have leave
To ease their stomachs with their bitter tongues.

Enter a Messenger, with two heads and a hand.

MESSENGER
Worthy Andronicus, ill art thou repaid
For that good hand thou sent'st the Emperor.
Here are the heads of thy two noble sons;
And here's thy hand, in scorn to thee sent back:
Thy grief their sports, thy resolution mocked;
That woe is me to think upon thy woes,
More than remembrance of my father's death. *Exit.*

MARCUS
Now let hot Ætna cool in Sicily,
And be my heart an ever-burning hell!
These miseries are more than may be borne.
To weep with them that weep doth ease some deal,
But sorrow flouted at is double death.

LUCIUS
Ah, that this sight should make so deep a wound,
And yet detested life not shrink thereat!
That ever death should let life bear his name,
Where life hath no more interest but to breathe!

Lavinia kisses Titus.

MARCUS
Alas, poor heart, that kiss is comfortless
As frozen water to a starvéd snake.

TITUS
When will this fearful slumber have an end?

MARCUS
Now, farewell, flatt'ry: die, Andronicus!
Thou dost not slumber. See, thy two sons' heads,
Thy warlike hand, thy mangled daughter here,
Thy other banished son with this dear sight

239 grief] $Q^{1,2}$ *griefe*, Ff *griefes*, or *griefs*, Cam, Delius, Craig, Baildon, Herford, Witherspoon, CNS *griefs* Chambers, Kittredge, NCE *grief* 241 *Exit.*] Omitted in Q^1. 243 ever-burning] Q^1 omits hyphen, and reads *euerburning* 245 To . . . deal,] From *Romans* xii 15. 250 *Lavinia . . . Titus.*] Added by Johnson, whom editors follow. 256 hand,] Qq F^4 *hand*, F^{1-3} *hands*, Editors *hand*, 257 son] Qq *sonne* $F^{1,2}$ *sonnes* F^3 *sons* F^4 *Son* Editors *son*

Struck pale and bloodless, and thy brother, I,
Even like a stony image, cold and numb.
Ah, now no more will I control thy griefs!
Rent off thy silver hair, thy other hand
Gnawing with thy teeth, and be this dismal sight
The closing up of our most wretched eyes.
Now is a time to storm. Why art thou still?

TITUS
Ha, ha, ha!

MARCUS
Why dost thou laugh? It fits not with this hour.

TITUS
Why, I have not another tear to shed.
Besides, this sorrow is an enemy,
And would usurp upon my wat'ry eyes,
And make them blind with tributary tears.
Then which way shall I find Revenge's Cave?
For these two heads do seem to speak to me,
And threat me I shall never come to bliss
Till all these mischiefs be returned again
Even in their throats that hath committed them.
Come, let me see what task I have to do.
You heavy people, circle me about,
That I may turn me to each one of you,
And swear unto my soul to right your wrongs.
The vow is made. Come, brother, take a head;
And in this hand the other will I bear.
And Lavinia, thou shalt be employed:

260 thy] Q^1 *thy* $Q^{2,3}$ Ff *my* Editors generally *thy*, the earlier ones following Theobald's conjectural *thy* Witherspoon *my* 261 Rent] Qq Ff *Rent rent* was a late M.E. variant of *rend*. Cam and others *Rend* Delius, Craig, Chambers, Witherspoon, Kittredge *Rent* 274 Till . . . again] Phrase from *Psalms* vii 16. 275 hath] Q^1 *hath* $Q^{2,3}$ Ff *haue* Cam and others *have* CNS *hath* 282 And Lavinia,] From Qq F^1. F^{2-4} Lauinia Cam and others omit *And* CNS admits. 282-284 employed: In . . . wench] $Q^{1,2}$ *imployde in these Armes, Beare thou my hand sweet wench betweene thy teeth:* Ff *employd in these things: Beare thou my hand sweet wench betweene thy teeth:* F's *things* was an attempt to get rid of the conflicting *Armes* and *teeth*, and is an obvious subterfuge. The commonest editorial reading is:

employed in these things:
Bear thou my hand, sweet wench, between thy teeth.

This with minor differences in punctuation is the reading in Cam, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, Kittredge, NCE. Globe read in the first line *employed: these arms!* CNS, as also Hudson (after Lettsom), reads *employed in this; Bear thou*, etc. Cam supposed that the

In these arms bear thou my hand, sweet wench.
As for thee, boy, go get thee from my sight:
Thou art an exile, and thou must not stay.
Hie to the Goths, and raise an army there.
And, if ye love me, as I think you do,
Let's kiss and part, for we have much to do.

Exeunt. Manet Lucius.

LUCIUS
Farewell, Andronicus, my noble father,
The woefull'st man that ever lived in Rome.
Farewell, proud Rome: till Lucius come again,
He leaves his pledges dearer than his life.
Farewell, Lavinia, my noble sister:
O, would thou wert as thou tofore hast been!
But now nor Lucius nor Lavinia lives
But in oblivion and hateful griefs.
If Lucius live, he will requite your wrongs
And make proud Saturnine and his Empress
Beg at the gates, like Tarquin and his queen.
Now will I to the Goths and raise a pow'r,
To be revenged on Rome and Saturnine. *Exit.*

author or reviser wrote *arms* above *teeth* as a substitute for the latter, finding it ludicrous, which the printer took to be an addition to the first line and filled the lacuna with *in these*. Daniel thought the idea of Lavinia carrying off her father's dead hand in her mouth was too revoltingly ludicrous "even for the author of this bloody drama"; but his own emendation seems also objectionable. The view taken here is that the text originally stood:

And Lavinia, thou shalt be employed:
Bear thou my hand, sweet wench, between thy teeth.

This being unplayable, was corrected by striking out *between thy teeth* and inserting *in these arms*, with a mark for its proper insertion. The printer preserved both phrases and deleted *And* 283 wench.] Daniel *wench, between thy teats.* Daniel would read *employd: in these arms* in l. 282. 287 ye] Q^1 *yee* $Q^{2,3}$ Ff *you* Cam and others *you* Kittredge, CNS *ye* 288 *Exeunt. Manet Lucius.*] From Ff. Qq Exeunt. 291 Rome: till] Qq *Rome till* Ff *Rome, til* (or *till*) 292 leaves] Qq Ff *loues* Rowe's emendation, widely adopted. Baildon prefers *loves* "the meaning being that, as he loves the pledges he leaves behind more than his own life, he is sure to return." 294 tofore] Qq Ff *to fore* 298 Empress] Q^1 *Emperesse*, Q^2 Ff *Empresse* or *Empress* Cam and others *empress* Kittredge, NCE, CNS *emperess* 299 like] F^1 *likes* 301 *Exit.*] Qq Ff Exit Lucius.

SCENE II. A ROOM IN TITUS'S HOUSE. A BANQUET SET OUT.

Enter Titus Andronicus, Marcus, Lavinia, and the Boy Lucius.

TITUS

So, so, now sit: and look you eat no more
Than will preserve just so much strength in us
As will revenge these bitter woes of ours.
Marcus, unknit that sorrow-wreathen knot.
Thy niece and I, poor creatures, want our hands,
And cannot passionate our tenfold grief
With folded arms. This poor right hand of mine
Is left to tyrannize upon my breast;
Who, when my heart, all mad with misery,
Beats in this hollow prison of my flesh,
Then thus I thump it down.
(*To Lavinia*) Thou map of woe, that thus dost talk in signs?
When thy poor heart beats with outrageous beating,
Thou canst not strike it thus to make it still.
Wound it with sighing, girl, kill it with groans;
Or get some little knife between thy teeth,
And just against thy heart make thou a hole,
That all the tears that thy poor eyes let fall
May run into that sink and, soaking in,
Drown the lamenting fool in sea-salt tears.

MARCUS

Fie, brother, fie! teach her not thus to lay
Such violent hands upon her tender life.

TITUS

How now! has sorrow made thee dote already?
Why, Marcus, no man should be mad but I.
What violent hands can she lay on her life?
Ah, wherefore dost thou urge the name of hands,
To bid Æneas tell the tale twice o'er,
How Troy was burnt and he made miserable?
O, handle not the theme, to talk of hands,
Lest we remember still that we have none.

SCENE II.] Omitted in Qq Ff. The whole scene is omitted in Qq. A ROOM . . . HOUSE.] Added by Cam after Theobald. A BANQUET SET OUT.] F¹ A Bnaket. F²⁻⁴ A Banquet. *Enter . . . Lucius.*] *Andronicus . . . Lucius* added by Ed. The speech-prefixes in this Sc. in F¹ are: An.; Mar.; Boy. 9 Who,] Ff *Who* Rowe, Delius, Craig, Baildon *And* Cam and others *Who,* 12 (*To Lavinia*)] Added by Johnson, generally adopted. 13 with outrageous] F¹ *without rageous* 20 sea-salt] F¹ *Sea salt* 23 How . . . already?] *Cf. Ecclesiasticus* xxx 24 (Noble: B, 139).

Fie, fie, how franticly I square my talk,
As if we should forget we had no hands,
If Marcus did not name the word of hands!
Come, let's fall to; and, gentle girl, eat this.
Here is no drink. Hark, Marcus, what she says.
I can interpret all her martyred signs:
She says she drinks no other drink but tears,
Brewed with her sorrow, meshed upon her cheeks.
Speechless complainer, I will learn thy thought;
In thy dumb action will I be as perfect
As begging hermits in their holy prayers.
Thou shalt not sigh, nor hold thy stumps to heaven,
Nor wink, nor nod, nor kneel, nor make a sign,
But I of these will wrest an alphabet,
And by still practice learn to know thy meaning.

BOY

Good grandsire, leave these bitter deep laments.
Make my aunt merry with some pleasing tale.

MARCUS

Alas, the tender boy, in passion moved,
Doth weep to see his grandsire's heaviness.

TITUS

Peace, tender sapling! Thou art made of tears,
And tears will quickly melt thy life away.

Marcus strikes the dish with a knife.

What dost thou strike at, Marcus, with thy knife?

MARCUS

At that that I have killed, my lord,—a fly.

TITUS

Out on thee, murderer! Thou kill'st my heart.
Mine eyes are cloyed with view of tyranny.
A deed of death done on the innocent
Becomes not Titus' brother. Get thee gone:
I see thou art not for my company.

37 She . . . tears,] Phrase from *Psalms* lxxx 5. 38 Brewed] F¹ *Breu'd* sorrow,] F¹ *sorrow:* F²⁻⁴ *sorrows:* or *sorrows*, Cam and others *sorrow*, CNS *sorrows*, meshed] Dyce, Delius, Craig, Baildon, Chambers, Witherspoon, NCE *mash'd* 39 complainer, I] F¹ *complaynet, I* F²⁻⁴ *complaint, O I* Editors *complainer, I* 52 thy knife?] F¹ *knife* 53 lord,—a fly.] F¹ *Lord, a Flys* F²⁻⁴ *Lord, a Flye.* 54 thee, murderer!] F¹, ³ *the murderour:* F² *thee murderour:* F⁴ *thee, Murderer:* 55 are] Omitted in F¹. Chambers omits but reads *eyës* as disyllabic. 57 brother.] F¹ *broher:*

MARCUS
Alas, my lord, I have but killed a fly.
TITUS
'But!' How, if that fly had a father and mother?
How would he hang his slender gilded wings,
And buzz lamenting doings in the air!
Poor harmless fly,
That, with his pretty buzzing melody,
Came here to make us merry! And thou hast killed him.
MARCUS
Pardon me, sir: it was a black ill-favoured fly,
Like to the Empress' Moor. Therefore I killed him.
TITUS
O, O, O!
Then pardon me for reprehending thee,
For thou hast done a charitable deed.
Give me thy knife, I will insult on him,
Flattering myself as if it were the Moor
Come hither purposely to poison me.
There's for thyself, and that's for Tamora.
Ah, sirrah!
Yet, I think, we are not brought so low
But that between us we can kill a fly
That comes in likeness of a coal-black Moor.
MARCUS
Alas, poor man! grief has so wrought on him,
He takes false shadows for true substances.
TITUS
Come, take away. Lavinia, go with me.
I'll to thy closet, and go read with thee
Sad stories chancéd in the times of old.
Come, boy, and go with me. Thy sight is young,
And thou shalt read when mine begin to dazzle. *Exeunt.*

60 'But!' How, if] F¹, ² *But? How: if* F³ *But? How if* F⁴ *But, how if* Steevens, Globe, Delius, Chambers, Herford *But how, if* Cam, Witherspoon, NCE, CNS *'But!' How, if* Craig, Baildon *But how if* Kittredge *But? How if* 65 Came . . . him.] As in Capell. Two lines in Ff, ending *merry*, . . . *him.* 66 Pardon . . . fly,] As in Pope. Two lines in Ff, ending *sir*, . . . *Fly*, 72 myself,] F¹ *my selfes*, 74 Tamora.] F¹ Tamira: 75 Ah, sirrah!] In Ff *Ah, sirra*, ends l. 74. Capell put in separate line and editors follow. 85 begin] From Ff. Rowe, Delius, Craig, Baildon, CNS *begins* Cam and others *begin*

ACT IV

SCENE I. ROME. TITUS'S GARDEN.

Enter Lucius' Son and Lavinia running after him, and the Boy flies from her, with his books under his arm. Enter Titus and Marcus

BOY

Help, grandsire, help! My aunt Lavinia
Follows me everywhere, I know not why.
Good uncle Marcus, see how swift she comes.
Alas, sweet aunt, I know not what you mean.

MARCUS

Stand by me, Lucius. Do not fear thine aunt.

TITUS

She loves thee, boy, too well to do thee harm.

BOY

Ay, when my father was in Rome she did.

MARCUS

What means my niece Lavinia by these signs?

TITUS

Fear her not, Lucius. Somewhat doth she mean.
See, Lucius, see how much she makes of thee.
Somewhither would she have thee go with her.
Ah, boy, Cornelia never with more care
Read to her sons than she hath read to thee
Sweet poetry and Tully's Orator.
Canst thou not guess wherefore she plies thee thus?

BOY

My lord, I know not, I, nor can I guess,

ACT IV] Ff. Actus Quartus. Omitted in Qq. SCENE I.] Omitted in Qq Ff ROME. TITUS'S GARDEN.] Added by Cam, whom some editors follow. Capell, Delius, Chambers, CNS Before Titus' House. *Lucius' Son*] From $Q^{1, 2}$. Ff young Lucius The speech-prefixes in this Sc. in Q^1 are: Puer.; Marcus, M., Mar., Marc.; Titus, Tit. In F^1: Boy; Mar.; Titus, Ti. 5 thine] Ff *thy* $Q^{1, 2}$, Editors *thine* 9 Fear her not,] From $Q^{1, 2}$. Ff *Feare not* Editors *Fear her not* 11 Somewhither] Q^1 *Some whither* $Q^{2, 3}$ F^1 *Some whether* F^{2-4} *Some whither* 12 Ah,] $Q^{1, 2}$ *A* Q^3 F^{1-3} *Ah* F^4 *Ah*, 14 Orator.] Qq Ff *Oratour:* or *Orator:* See next note. 15] Capell ascribed this line to Marcus and so prefixed it. In Qq Ff it ends Titus's speech. Delius's note is that this line, before which no name is specified, is rightly accorded by Capell to Marcus; but l. 14 in Qq Ff ends in a colon, meaning a run-on, and the fact that young Lucius replies to "My lord" seems insufficient to disturb the textual allocation. Capell, Cam, Globe, Delius, Craig, Baildon, Herford, Witherspoon, Kittredge ascribe to Marcus. Chambers, NCE, CNS, as in Q F, include in Titus's speech.

Unless some fit or frenzy do possess her.
For I have heard my grandsire say full oft,
Extremity of griefs would make men mad;
And I have read that Hecuba of Troy
Ran mad for sorrow. That made me to fear;
Although, my lord, I know my noble aunt
Loves me as dear as e'er my mother did,
And would not, but in fury, fright my youth:
Which made me down to throw my books and fly,
Causeless perhaps. But pardon me, sweet aunt.
And, madam, if my uncle Marcus go,
I will most willingly attend your ladyship.

MARCUS
Lucius, I will.

Lavinia turns over with her stumps the books which Lucius has let fall.

TITUS
How now, Lavinia! Marcus, what means this?
Some book there is that she desires to see.
Which is it, girl, of these? Open them, boy.
But thou art deeper read and better skilled.
Come, and take choice of all my library,
And so beguile thy sorrow till the heavens
Reveal the damned contriver of this deed.
Why lifts she up her arms in sequence thus?

MARCUS
I think she means that there were more than one
Confederate in the fact. Ay, more there was;
Or else to heaven she heaves them for revenge.

TITUS
Lucius, what book is that she tosseth so?

BOY
Grandsire, 'tis Ovid's Metamorphoses.

19 griefs] $Q^{1, 2}$ *greeues* Ff *griefes* or *griefs* 20 Hecuba] F^1 Hecubæ 21 for] $Q^{1, 2}$ *for* Q^3 Ff *through* Cam, Herford, Kittredge, NCE, CNS *for* Globe, Delius, Craig, Baildon, Chambers, Witherspoon *through* 29 *Lavinia . . . fall.*] Added by Malone after Capell, and adopted or adapted by editors. 35 till] Q^1 Ff *till* Q^3 *tell* 36 deed.] After this line, Ff insert as a separate line in roman type *What booke?* Most editors omit. A few, such as Knight and Delius, include in the text; but the two words may have been a false start for l. 41. Delius regards them as a repetition of the preceding question *Which is it, girl, of these?* (l. 32). 38 were] From $Q^{1, 2}$. Q^3 Ff, Globe, Delius, Craig, Baildon, Herford, Witherspoon *was* Cam, Chambers, Kittredge, NCE, CNS *were* 40 for] From Qq. Ff *to* Editors *for* 42 Metamorphoses.] Qq Ff *Metamorphosis,*

My mother gave it me.
MARCUS For love of her that's gone,
Perhaps she culled it from among the rest.
TITUS
Soft! so busily she turns the leaves!
Help her.
What would she find? Lavinia, shall I read?
This is the tragic tale of Philomel,
And treats of Tereus' treason and his rape;
And rape, I fear, was root of thy annoy.
MARCUS
See, brother, see! Note how she quotes the leaves.
TITUS
Lavinia, wert thou thus surprised, sweet girl,
Ravished and wronged, as Philomela was,
Forced in the ruthless, vast, and gloomy woods?
See, see!
Ay, such a place there is where we did hunt,—
O, had we never, never hunted there!—
Patterned by that the poet here describes,
By nature made for murthers and for rapes.
MARCUS
O, why should nature build so foul a den,
Unless the gods delight in tragedies?
TITUS
Give signs, sweet girl, for here are none but friends,
What Roman lord it was durst do the deed:
Or slunk not Saturnine, as Tarquin erst,
That left the camp to sin in Lucrece' bed?
MARCUS
Sit down, sweet niece. Brother, sit down by me.
Apollo, Pallas, Jove, or Mercury,
Inspire me, that I may this treason find!

45 Soft! so] Q^1 *Soft so* $Q^{2,3}$ Ff *Soft, so* Rowe, Globe, Craig, Baildon *Soft! see how* Cam and others *Soft! so* 46 Help her.] In Qq Ff the first words of l. 47. Capell, Cam, Delius, Chambers, CNS print as a separate line. Globe, Craig, Herford print as a S.D. to l. 45 Helping her. Baildon omits altogether. Kittredge follows Q F. Witherspoon, NCE print as last words of l. 45. 50 thy] Q^1 *thy* $Q^{2,3}$ Ff *thine* Cam and others *thine* Chambers, NCE, CNS *thy* 51 quotes] Q^1 *coats* Q^2 Ff *quotes* 53 Philomela] Q^1 Phlomela 55, 56 See, . . . hunt,—] One line in Qq Ff. Divided by Pope, whom editors follow. hunt,— . . . there!—] Qq Ff omit dashes and use bracket l. 57 (*O*, . . . *there*,) Cam and others adopt Pope's dashes. Delius, Kittredge follow Q F. Baildon *hunt*, . . . *there*, 59 rapes.] $Q^{1,2}$ *rapes*, 61 tragedies?] $Q^{1,2}$ *Tragedies*, 64 slunk] $Q^{1,2}$ *slonke* Chambers *slonk* erst,] F^1 *ersts*, 65 sin] Q^2 *finne*

My lord, look here. Look here, Lavinia.

He writes his name with his staff, and guides it with feet and mouth.

This sandy plot is plain. Guide, if thou canst,
This after me. I have writ my name
Without the help of any hand at all.
Cursed be that heart that forced us to this shift!
Write thou, good niece, and here display at last
What God will have discovered for revenge.
Heaven guide thy pen to print thy sorrows plain,
That we may know the traitors and the truth!

She takes the staff in her mouth, and guides it with her stumps, and writes.

TITUS
O, do ye read, my lord, what she hath writ?
Stuprum. Chiron. Demetrius.
MARCUS
What, what! the lustful sons of Tamora
Performers of this heinous, bloody deed?
TITUS
Magni Dominator poli,
Tam lentus audis scelera? tam lentus vides?
MARCUS
O, calm thee, gentle lord: although I know
There is enough written upon this earth
To stir a mutiny in the mildest thoughts,
And arm the minds of infants to exclaims.
My lord, kneel down with me; Lavinia, kneel;
And kneel, sweet boy, the Roman Hector's hope;
And swear with me, as, with the woeful fere
And father of that chaste dishonoured dame,
Lord Junius Brutus sware for Lucrece' rape,
That we will prosecute by good advice
Mortal revenge upon these traitorous Goths,
And see their blood, or die with this reproach.
TITUS
'Tis sure enough, and you knew how.

69 *He . . . mouth.*] From Qq Ff, placed as here after l. 69. Collier, Cam, Delius, Craig, Baildon, Witherspoon, CNS place after *me.* in l. 71. Capell, Globe, Chambers, Herford after l. 72. Kittredge, NCE follow Q F. 73 this] F^1 *that* 78 TITUS] Omitted in $Q^{1, 2}$. writ?] F^1 *writs?* 82] After Seneca, *Phaedra*, 671. 83 *scelera?*] $Q^{1, 2}$ F^1 scelera, F^{2-4} scelera! 89 hope;] Type indistinct and shifted in Q^1. Adams quotes as *l op* [? broken *h*] Q^2 Ff *hope,*

But if you hunt these bear-whelps, then beware.
The dam will wake; and if she wind ye once,
She's with the lion deeply still in league,
And lulls him whilst she playeth on her back,
And when he sleeps will she do what she list.
You are a young huntsman, Marcus: let alone;
And, come, I will go get a leaf of brass,
And with a gad of steel will write these words,
And lay it by. The angry northern wind
Will blow these sands, like Sibyl's leaves, abroad,
And where's our lesson then? Boy, what say you?

BOY

I say, my lord, that if I were a man,
Their mother's bedchamber should not be safe
For these base bondmen to the yoke of Rome.

MARCUS

Ay, that's my boy! Thy father hath full oft
For his ungrateful country done the like.

BOY

And, uncle, so will I, and if I live.

TITUS

Come, go with me into mine armoury.
Lucius, I'll fit thee, and withal, my boy
Shall carry from me to the Empress' sons
Presents that I intend to send them both.
Come, come: thou'lt do my message, wilt thou not?

BOY

Ay, with my dagger in their bosoms, grandsire.

TITUS

No, boy, not so: I'll teach thee another course.
Lavinia, come. Marcus, look to my house.
Lucius and I'll go brave it at the court:

97 hunt] Qq Ff *hunt* Rowe, CNS *hurt* bear-whelps,] $Q^{1,2}$ omit hyphen. The allusion to bear-whelps is borrowed from the Bible, *Hosea* xiii 8, 2 *Samuel* xvii 8 (Noble: B, 140). 98 ye] Q^1 *yee* Q^2 Ff *you* Cam and others *you* Kittredge, CNS *ye* 100 playeth] F^1 *palyeth* 102 You are] Pope, Delius, Craig, Baildon, Witherspoon *You're* Price: FQT, 152, remarks that *You are* should be read *You're* let] $Q^{1,2}$ *let* Q^2 Ff *let it* Cam, Delius, Baildon, Chambers, NCE, CNS *let* Globe, Craig, Herford, Witherspoon *let it* Kittredge *let't* 106 Sibyl's] Qq $F^{1,2}$ Sibels 107 our] Q^1 *our* Q^2 *you* Ff *your* Cam and others *your* Chambers, Kittredge, NCE, CNS *our* 110 base] Q^1 *base* Q^2 Ff *bad* Cam and others *bad* Chambers, Kittredge, NCE, CNS *base* 116 Shall] Capell, Globe, Herford *Shalt* 118 my] Q^1 *my* $Q^{2,3}$ Ff *thy* Rowe, Chambers, Kittredge, NCE, CNS *my* Cam and others *thy* Once more Rowe anticipates the correct reading.

Ay, marry, will we, sir; and we'll be waited on.

Exeunt Titus, Lavinia, and young Lucius.

MARCUS

O heavens, can you hear a goodman groan
And not relent, or not compassion him?
Marcus, attend him in his ecstasy,
That hath more scars of sorrow in his heart
Than foemen's marks upon his battered shield,
But yet so just that he will not revenge.
Revenge the heavens for old Andronicus! *Exit.*

SCENE II. ROME. A ROOM IN THE PALACE.

Enter Aaron, Chiron, and Demetrius at one door; and at the other door, young Lucius, and another, with a bundle of weapons, and verses writ upon them.

CHIRON

Demetrius, here's the son of Lucius:
He hath some message to deliver us.

AARON

Ay, some mad message from his mad grandfather.

BOY

My lords, with all the humbleness I may,
I greet your honours from Andronicus.
(*Aside*) And pray the Roman gods confound you both!

DEMETRIUS

Gramercy, lovely Lucius. What's the news?

123 *Exeunt . . . Lucius.*] Added by Cam after Capell. Qq Ff Exeunt. 124 goodman] From Q^1. Q^2 Ff *good man* or *good Man* Editors print as two words. Shakespeare frequently writes *goodman* with special meanings. The appeal of Marcus is not for Titus merely as a virtuous man, but as a smitten member of our common humanity. 130 the] Qq Ff *the ye* is possible, and *the* an easy misreading of its abbreviated form. Price: LTA 504, thinks that Q^1 reading may stand, but states that F^1 reads *ye*. We do not find this reading in F^1. Cam, Globe, Craig, Baildon, Chambers *ye* Delius, Herford, Witherspoon, Kittredge, NCE, CNS *the* Perring supported *the* SCENE II.] Omitted in Qq Ff. ROME. . . . PALACE.] Added by Ed. after Cam and Capell. *Enter . . . them.*] From Q^1. *at the other doore,*] $Q^{2, 3}$ Ff *at another doore* The speech-prefixes in this Sc. in Q^1 are: Chiron, Chi.; Aron, Moore, A.; Puer; Demetrius, Demetri., Deme., Demet.; Nurse, Nur., N. In F^1: Chi.; Aron, Moore; Boy; Deme., Dem.; Nur., Nurse. 1 here's] Q^1 *her's* 6, 8, 17 (*Aside*)] Added by Capell, whom editors follow. 7 What's] Q^1 *whats* Q^2 *what* Ff *what's*

BOY (*aside*)
That you are both deciphered, that's the news,
For villains marked with rape.—May it please you,
My grandsire, well advised, hath sent by me
The goodliest weapons of his armoury
To gratify your honourable youth,
The hope of Rome; for so he bid me say:
And so I do, and with his gifts present
Your lordships, that, whenever you have need,
You may be arméd and appointed well.
And so I leave you both, (*aside*) like bloody villains.

Exeunt Boy and Attendant.

DEMETRIUS
What's here? A scroll, and written round about!
Let's see:

Integer vitæ, scelerisque purus,
Non eget Mauri iaculis, nec arcu.

CHIRON
O, 'tis a verse in Horace. I know it well.
I read it in the grammar long ago.

AARON
Ay, just, a verse in Horace: right, you have it.
(*Aside*) Now, what a thing it is to be an ass!
Here's no sound jest: the old man hath found their guilt,
And sends them weapons wrapped about with lines
That wound, beyond their feeling, to the quick.
But were our witty Empress well afoot,
She would applaud Andronicus' conceit.
But let her rest in her unrest awhile.—
And now, young lords, was't not a happy star
Led us to Rome, strangers, and more than so,
Captives, to be advancéd to this height?
It did me good, before the palace gate
To brave the Tribune in his brother's hearing.

13 bid] $Q^{1, 2}$ *bid* Q^3 Ff *bad* Globe, etc. *bade* Cam, Kittredge, NCE *bid* 15 that,] From Pope. Omitted in Qq Ff. Editors follow Pope. 17 *Exeunt . . . Attendant.*] From Capell. Qq Ff Exit. 20, 21 *Integer . . . arcu*] One line in Qq Ff (Q^2 arcus). (From Horace, *Odes*, I xxii.) 25-31 Now, . . . awhile.—] (*aside*) added by Johnson, whom editors follow. 26 Here's] $Q^{1, 2}$ *Her's* 27 them] Q^3 Ff *the* 32 was't not] F^1 *wa's tnot* 32, 33 a happy star Led us] An allusion to the Biblical Star in the East. 36 brother's] Q^2 *bothers*

DEMETRIUS
But me more good to see so great a lord
Basely insinuate and send us gifts.
AARON
Had he not reason, Lord Demetrius?
Did you not use his daughter very friendly?
DEMETRIUS
I would we had a thousand Roman dames
At such a bay, by turn to serve our lust.
CHIRON
A charitable wish and full of love.
AARON
Here lacks but your mother for to say Amen.
CHIRON
And that would she for twenty thousand more.
DEMETRIUS
Come, let us go and pray to all the gods
For our belovéd mother in her pains.
AARON (*aside*)
Pray to the devils: the gods have given us over.

Trumpets sound.

DEMETRIUS
Why do the Emperor's trumpets flourish thus?
CHIRON
Belike, for joy the Emperor hath a son.
DEMETRIUS
Soft! who comes here?

Enter Nurse, with a blackamoor Child.

NURSE Good morrow, lords.
O, tell me, did you see Aaron the Moor?
AARON
Well, more or less, or ne'er a whit at all,
Here Aaron is: and what with Aaron now?
NURSE
O gentle Aaron, we are all undone!
Now help, or woe betide thee evermore!

43 **A** . . . love.] *Cf Romans* xiii 9, 10 in Bishops' Bible which deals with love and charity (Noble: B, 140). 44 your] $F^{1,2}$ *you* 48 (*aside*)] Added by Johnson. Chambers omits. *Trumpets sound.*] From Qq. Ff Flourish. 51, 52 Good . . . Moor?] As in Ff. One line in Qq. 51 Good] Q^3 *God*

AARON
Why, what a caterwauling dost thou keep!
What dost thou wrap and fumble in thy arms?
NURSE
O, that which I would hide from heaven's eye,
Our Empress' shame and stately Rome's disgrace!
She is delivered, lords, she is delivered.
AARON
To whom?
NURSE I mean, she is brought abed.
AARON
Well, God give her good rest! What hath he sent her?
NURSE
A devil.
AARON Why, then she is the devil's dam:
A joyful issue.
NURSE
A joyless, dismal, black and sorrowful issue.
Here is the babe, as loathsome as a toad
Amongst the fairfaced breeders of our clime.
The Empress sends it thee, thy stamp, thy seal,
And bids thee christen it with thy dagger's point.
AARON
Zounds, ye whore! is black so base a hue?
Sweet blowse, you are a beauteous blossom, sure.
DEMETRIUS
Villain, what hast thou done?
AARON
That which thou canst not undo.
CHIRON
Thou hast undone our mother.

58 thy] Q^1 *thy* Q^2 Ff *thine* Cam and others *thine* Chambers, NCE, CNS *thy* 62 abed.] $Q^{1,2}$ *a bed.* $F^{1,2}$ *a bed?* $F^{3,4}$ *to bed?* Cam and others *a-bed*, Kittredge *abed.* 64, 65 Why, . . . issue.] One line in Qq Ff. Divided by Hanmer. Cam, Delius, Baildon, Kittredge, CNS follow Hanmer. Globe, Craig, Chambers, Herford, Witherspoon, NCE follow Q F. 64 she is] Craig, Witherspoon *she's* 68 fairfaced] $Q^{1,2}$ *fairefast* Q^3 Ff *fairest* Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, Kittredge, NCE *fairest* CNS *fair-faced fair-faced* occurs in *K. John* II i 417 and *Much Ado* III i 61, where it is spelt in F^1 *fair-fac'd, faire fac'd. faced* was sometimes spelt *fac'd*, or *fac't* or *fast.* In *John of Bordeaux* (1590-04), Malone Society Reprint, 1936, l. 1066 has *fayre fast geerle*; l. 803, *ill fast knave*; and l. 546, *mapellfast matrone. Cf.* also *black-fast Night* in Dowland's *First Book of Songs* (1597), reprinted in Bullen's *Shorter Elizabethan Poems*, 1903, p. 99; and in Warwick Bond's *Complete Works of John Lyly*, 1902, volume iii, p. 492. 71 Zounds, ye] From Qq. Ff *Out you* Cam and others follow Q. Delius *Out, you*

AARON
Villain, I have done thy mother.
DEMETRIUS
And therein, hellish dog, thou hast undone her.
Woe to her chance, and damned her loathéd choice!
Accursed the offspring of so foul a fiend!
CHIRON
It shall not live.
AARON
It shall not die.
NURSE
Aaron, it must: the mother wills it so.
AARON
What, must it, nurse? Then let no man but I
Do execution on my flesh and blood.
DEMETRIUS
I'll broach the tadpole on my rapier's point.
Nurse, give it me: my sword shall soon dispatch it.
AARON
Sooner this sword shall plough thy bowels up.

Takes the Child from the Nurse, and draws.

Stay, murtherous villains! Will you kill your brother?
Now, by the burning tapers of the sky
That shone so brightly when this boy was got,
He dies upon my scimitar's sharp point
That touches this my first-born son and heir!
I tell you, younglings, not Enceladus,
With all his threat'ning band of Typhon's brood,
Nor great Alcides, nor the god of war,
Shall seize this prey out of his father's hands.
What, what, ye sanguine, shallow-hearted boys!
Ye white-limed walls! ye alehouse painted signs!
Coal-black is better than another hue
In that it scorns to bear another hue;
For all the water in the ocean
Can never turn the swan's black legs to white,
Although she lave them hourly in the flood.

76 AARON . . . mother.] Omitted in Ff, no doubt as being improper. (See Partridge, 103.) 77 undone her.] From $Q^{1,2}$. Q^3 $F^{1,2}$ *vndone*, $F^{3,4}$ *undone*— 87 *Takes . . . draws.*] Added by Cam after Capell and generally adopted. Chambers omits. 91 scimitar's] Qq Ff *Semitars* 95 Alcides,] Q^1 Alciades, 98 white-limed] Q^1 *white limde* Q^2 *white limbde* $F^{1,2}$ *white-limb'd* $F^{3,4}$ *white-lim'd*

Tell the Empress from me I am of age
To keep mine own, excuse it how she can.
DEMETRIUS
Wilt thou betray thy noble mistress thus?
AARON
My mistress is my mistress, this myself,
The vigour and the picture of my youth.
This before all the world do I prefer;
This maugre all the world will I keep safe,
Or some of you shall smoke for it in Rome.
DEMETRIUS
By this our mother is for ever shamed.
CHIRON
Rome will despise her for this foul escape.
NURSE
The Emperor in his rage will doom her death.
CHIRON
I blush to think upon this ignomy.
AARON
Why, there's the privilege your beauty bears.
Fie, treacherous hue, that will betray with blushing
The close enacts and counsels of thy heart!
Here's a young lad framed of another leer.
Look how the black slave smiles upon the father,
As who should say 'Old lad, I am thine own.'
He is your brother, lords, sensibly fed
Of that self-blood that first gave life to you;
And from that womb where you imprisoned were
He is enfranchiséd and come to light.
Nay, he is your brother by the surer side,
Although my seal be stampéd in his face.
NURSE
Aaron, what shall I say unto the Empress?
DEMETRIUS
Advise thee, Aaron, what is to be done,
And we will all subscribe to thy advice.
Save thou the child, so we may all be safe.
AARON
Then sit we down and let us all consult.

115 ignomy.] From Qq. F¹ *ignominie.* F²⁻⁴ *ignominy.* 118 thy] Q¹, ² *thy* Q³ Ff *the* Cam and others *the* Kittredge, NCE, CNS *thy* 121 'Old . . . own.'] Quotation marks omitted in Qq Ff. lad,] Daniel conj. *Dad* 123 self-blood] Hyphen omitted in Qq F¹, ². Cam, Globe admit hyphen; Delius, etc. omit. 124 that] From Q³ Ff. Q¹, ² *your* Editors *that* 126 he is] Pope, Baildon, Chambers, CNS *he's*

My son and I will have the wind of you.
Keep there: now talk at pleasure of your safety.

They sit.

DEMETRIUS
How many women saw this child of his?
AARON
Why, so, brave lords! When we join in league,
I am a lamb: but if you brave the Moor,
The chaféd boar, the mountain lioness,
The ocean swells not so as Aaron storms.
But say, again, how many saw the child?
NURSE
Cornelia the midwife and myself;
And no one else but the delivered Empress.
AARON
The Empress, the midwife, and yourself.
Two may keep counsel when the third's away:
Go to the Empress, tell her this I said.

He kills her.

Weke, weke!
So cries a pig preparéd to the spit.
DEMETRIUS
What mean'st thou, Aaron? Wherefore didst thou this?
AARON
O Lord, sir, 'tis a deed of policy.
Shall she live to betray this guilt of ours,
A long-tongued babbling gossip? No, lords, no.
And now be it known to you my full intent.
Not far, one Muli lives, my countryman,
His wife but yesternight was brought to bed;
His child is like to her, fair as you are.
Go pack with him, and give the mother gold,

134 *They sit.*] Added by Cam after Rowe and widely adopted. Omitted in Kittredge. 143 Empress,] From Qq Ff. Kittredge, NCE, CNS *Emperess* or *emperess*, 144 the] F^1 *the the* 146, 147 Weke, . . . spit.] One line in Qq Ff. Two divided as above in Cam, Craig, Baildon, Witherspoon, CNS. 146 Weke, weke!] Qq Ff *Weeke, weeke,* or *Week, week,* Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, NCE *Weke, weke!* Kittredge *Weeke, weeke!* CNS *Wheak, wheak!* 147 the] $F^{1, 2, 4}$ *th'* 151 long-tongued] Q^1 *long tongude* Q^2 $F^{1, 2}$ *long tongu'd* $F^{3, 4}$ *long-tongu'd* 153 Muli lives,] Qq Ff Muliteus Rowe, Knight *Muliteus lives,* Steevens *Muley lives,* Singer, Globe, Craig, Baildon, Herford, Witherspoon, Kittredge, NCE *Muli lives,* Cam, Delius, Chambers *Muliteus,* CNS *Muly lives,*

And tell them both the circumstance of all;
And how by this their child shall be advanced,
And be receivéd for the Emperor's heir
And substituted in the place of mine,
To calm this tempest whirling in the court:
And let the Emperor dandle him for his own.
Hark ye, lords: you see I have given her physic,

Pointing to the Nurse.

And you must needs bestow her funeral.
The fields are near, and you are gallant grooms.
This done, see that you take no longer days,
But send the midwife presently to me.
The midwife and the nurse well made away,
Then let the ladies tattle what they please.

CHIRON
Aaron, I see thou wilt not trust the air
With secrets.

DEMETRIUS For this care of Tamora,
Herself and hers are highly bound to thee.

Exeunt Demetrius and Chiron bearing off the Nurse's body.

AARON
Now to the Goths, as swift as swallow flies;
There to dispose this treasure in mine arms,
And secretly to greet the Empress' friends.
Come on, you thick-lipped slave, I'll bear you hence;
For it is you that puts us to our shifts.
I'll make you feed on berries and on roots,
And feed on curds and whey, and suck the goat,
And cabin in a cave, and bring you up
To be a warrior and command a camp. *Exit.*

163 you see] Q^a Ff, Globe, Chambers, Herford, Witherspoon *ye see Pointing . . . Nurse.*] Added by Johnson and widely adopted. Omitted by Kittredge 170, 171 Aaron, . . . secrets.] One line in Qq Ff. Theobald's arrangement, generally adopted. 172 *Exeunt . . . body.*] Added by Cam after Capell. Qq Ff Exeunt. 176 thick-lipped slave,] Qq Ff *thick-lipt-slaue,*

SCENE III. ROME. A PUBLIC PLACE.

Enter Titus, old Marcus, young Lucius, and other Gentlemen (Publius, Sempronius, and Caius), with bows, and Titus bears the arrows with letters on the ends of them.

TITUS

Come, Marcus, come: kinsmen, this is the way.
Sir boy, let me see your archery:
Look ye draw home enough, and 'tis there straight.
Terras Astræa reliquit:
Be you remembered, Marcus, she's gone, she's fled.
Sirs, take you to your tools. You, cousins, shall
Go sound the ocean and cast your nets:
Happily you may catch her in the sea.
Yet there's as little justice as at land.
No! Publius and Sempronius, you must do it:
'Tis you must dig with mattock and with spade,
And pierce the inmost centre of the earth.
Then, when you come to Pluto's region,
I pray you, deliver him this petition:
Tell him, it is for justice and for aid,
And that it comes from old Andronicus,
Shaken with sorrows in ungrateful Rome.
Ah, Rome! Well, well, I made thee miserable
What time I threw the people's suffrages
On him that thus doth tyrannize o'er me.
Go, get you gone; and pray be careful all,
And leave you not a man-of-war unsearched.
This wicked Emperor may have shipped her hence;
And, kinsmen, then we may go pipe for justice.

MARCUS

O Publius, is not this a heavy case,

SCENE III.] Omitted in Qq Ff. ROME . . . PLACE.] Added by editor after Capell. *Enter . . . them.*] From Qq Ff with Cam's addition (*Publius . . . Caius*). The speech-prefixes in this Sc. in Q^1 are: Titus; Marcus; Publius; Clowne. In F^1: Tit., Titus; Marc., Mar.; Publ.; Clowne. 2 let] Qq F^1 *let* F^{2-4} *now let* Cam, Witherspoon, Kittredge, NCE, CNS *let* Globe, Delius, Craig, Baildon, Chambers, Herford *now let* 4-8 *Terras . . .* sea.] Arranged as by Capell, whom editors follow. In Qq Ff the lines end in Marcus. . . . *tooles, . . . Ocean, . . . sea,* (Q^1 Marqus,) Quotation from Ovid, *Metam.* I 150. 8 Happily] Q^1 *happilie* Q^3 *happily* Ff *haply* Cam and others *Happily* Witherspoon, CNS *Haply* catch] $Q^{1,2}$ *catch* Q^3 *finde* Ff *find* Cam, Globe, Chambers, Herford, Kittredge, NCE, CNS *catch* Delius, Craig, Baildon, Witherspoon *fina* 16 that] Qq Ff *that* Cam *then* 22 man-of-war] Qq Ff *man of warre* or *man of War* Cam and others *man-of-war* CNS *man of war*

To see thy noble uncle thus distract?

PUBLIUS

Therefore, my lord, it highly us concerns
By day and night t' attend him carefully,
And feed his humour kindly as we may
Till time beget some careful remedy.

MARCUS

Kinsmen, his sorrows are past remedy.
Join with the Goths, and with revengeful war
Take wreak on Rome for this ingratitude,
And vengeance on the traitor Saturnine.

TITUS

Publius, how now! How now, my masters!
What, have you met with her?

PUBLIUS

No, my good lord, but Pluto sends you word,
If you will have Revenge from hell, you shall.
Marry, for Justice, she is so employed,
He thinks, with Jove in heaven, or somewhere else,
So that perforce you must needs stay a time.

TITUS

He doth me wrong to feed me with delays.
I'll dive into the burning lake below
And pull her out of Acheron by the heels.
Marcus, we are but shrubs, no cedars we,
No big-boned men framed of the Cyclops' size;
But metal, Marcus, steel to the very back,
Yet wrung with wrongs more than our backs can bear.
And sith there's no justice in earth nor hell,
We will solicit heaven, and move the gods
To send down Justice for to wreak our wrongs.
Come, to this gear. You are a good archer, Marcus;

He gives them the arrows.

Ad Jovem, that's for you. Here, *Ad Apollinem.*
Ad Martem, that's for myself.
Here, boy, to Pallas. Here, to Mercury.

26 thus] Q^2 *this* 27 lord,] F^{2-4} *Lord* Qq F^1 *Lords* 36 What, have] Qq Ff *What haue* Chambers transfers *What*, to end of l. 35. 44 Acheron] Qq F^1 *Acaron* F^{2-4} Acheron 46 big-boned men] Q^1 *big-boand-men* (second hyphen apparently put in by hand, and perhaps the first). $Q^{2, 3}$ *big-bond-men* Ff *big-bon'd-men*, 48 backs] From Qq F^4. F^{1-3} *backe* 52 Come, to] Qq Ff *Come to* You are] Pope, Baildon *You're* 53 *Apollinem.*] Qq F^{2-4} Apollonem, F^1 Appollonem,

To Saturn, Caius, not to Saturnine!
You were as good to shoot against the wind.
To it, boy! Marcus, loose when I bid.
Of my word, I have written to effect:
There's not a god left unsolicited.

MARCUS
Kinsmen, shoot all your shafts into the court.
We will afflict the Emperor in his pride.

TITUS
Now, masters, draw. (*They shoot.*) O, well said, Lucius!
Good boy, in Virgo's lap! Give it Pallas.

MARCUS
My lord, I aim a mile beyond the moon:
Your letter is with Jubiter by this.

TITUS
Ha, ha!
Publius, Publius, what hast thou done?
See, see, thou hast shot off one of Taurus' horns.

MARCUS
This was the sport, my lord. When Publius shot,
The Bull, being galled, gave Aries such a knock
That down fell both the Ram's horns in the court;
And who should find them but the Empress' villain?
She laughed, and told the Moor he should not choose
But give them to his master for a present.

TITUS
Why, there it goes: God give his lordship joy!

Enter the Clown, with a basket, and two pigeons in it.

News, news from heaven! Marcus, the post is come.
Sirrah, what tidings? Have you any letters?

56 To Saturn, Caius,] Qq Ff *To* Saturnine, *to* Caius, Capell's emendation, generally adopted. 61 Kinsmen,] Q^3 *Kindsmen*, 63 (*They shoot.*)] Added by Rowe and generally adopted. 64 boy, in] Qq Ff *boy in* 66 Jubiter] Q^1 Iubiter Q^3 Ff Iupiter Price: FQT, 159, points out that Iubiter was an old and accepted spelling and that the author uses it carefully to lead up to the pun in ll. 79, 80. (*Iubiter* occurs in *Cursor Mundi* of the fourteenth century and other texts and the pronunciation persisted.) 67, 68 Ha, . . . done?] One line in Qq Ff. Capell, Delius, Craig, Baildon, Witherspoon print in one line beginning *Ha! Publius*, etc. Cam, Globe, Chambers, Herford, Kittredge, NCE, CNS follow Dyce in putting *Ha, ha!* in a separate line. 76 his] $Q^{1, 2}$ *his* Q^3 Ff *your* Editors *his* 77 News,] Q^1 prefixes this line Clowne. $Q^{2, 3}$ Ff prefix for Titus. See note to l. 78. News, . . . come.] Two lines in Qq Ff, ending *heauen*, . . . *come*. One in Rowe and editors. 78 Sirrah,] Q^1 prefixes Titus.

Shall I have justice? What says Jubiter?
CLOWN Ho, the gibbet-maker! He says that he hath taken them down again, for the man must not be hanged till the next week.
TITUS But what says Jubiter, I ask thee?
CLOWN Alas, sir, I know not Jubiter: I never drank with him in all my life.
TITUS Why, villain, art not thou the carrier?
CLOWN Ay, of my pigeons, sir: nothing else.
TITUS Why, didst thou not come from heaven?
CLOWN From heaven! alas, sir, I never came there. God forbid I should be so bold to press to heaven in my young days. Why, I am going with my pigeons to the tribunal plebs, to take up a matter of brawl betwixt my uncle and one of the Emperal's men.
MARCUS Why, sir, that is as fit as can be to serve for your oration; and let him deliver the pigeons to the Emperor from you.
TITUS Tell me, can you deliver an oration to the Emperor with a grace?
CLOWN
Nay, truly, sir, I could never say grace in all my life.
TITUS
Sirrah, come hither. Make no more ado,
But give your pigeons to the Emperor.
By me thou shalt have justice at his hands.
Hold, hold! Meanwhile here's money for thy charges.
Give me pen and ink.
Sirrah, can you with a grace deliver up a supplication?
CLOWN Ay, sir.
TITUS Then here is a supplication for you. And when you come to him, at the first approach you must kneel; then kiss his foot; then deliver up your pigeons; and then look for your reward. I'll be at hand, sir. See you do it bravely.
CLOWN I warrant you, sir, let me alone.

79, 80 Jubiter? . . . gibbet-maker!] Q^1 Iubiter? . . . *Gibbetmaker?* See note to I. 66. 80 Ho,] $Q^{1, 2}$ Ff *Ho* Cam, Globe, Chambers, Herford, NCE, CNS *O*, Delius *Ho!* Craig, Baildon, Witherspoon *O!* Kittredge *Who?* gibbet-maker!] Q^1 *Gibbetmaker?* Q^2 *Iiebbetmaker?* Q^3 F^{1-3} *Iibbetmaker*, F^4 *Gibbet-maker*, 83, 84 Alas, . . . life.] Prose in Capell, whom editors follow. Two lines in Qq Ff, ending Iubiter, . . . *life.* (Q^2 Ff Iupiter,) 88 From . . . there.] Separate line in Qq Ff. Prose in Pope and editors. Greg (*Library* xiii, 1933, p. 141) regards the line as a marginal addition in the original copy. 91 Emperal's] From Q^1. Q^2 $F^{1, 2}$ *Emperialls* $F^{3, 4}$ *Emperials* Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon *emperial's* Kittredge *Emperial's* NCE, CNS *emperal's* 100 here's] From Qq F^4. $F^{1, 3}$ *her's* F^2 *hers* 101, 102 Give . . . supplication?] Arranged as in Qq Ff. Cam, Delius, Craig, Baildon, Chambers, Witherspoon, CNS follow Q F. Globe, Herford, Kittredge, NCE treat all as prose. 101 pen] F^{2-4}, CNS *a pen* 102 up] Q^1 *vp* Q^2 Ff omit.

TITUS
Sirrah, hast thou a knife? Come, let me see it.
Here, Marcus, fold it in the oration;
For thou hast made it like an humble suppliant.
And when thou hast given it to the Emperor,
Knock at my door, and tell me what he says.
CLOWN
God be with you, sir: I will. *Exit.*
TITUS
Come, Marcus, let us go. Publius, follow me. *Exeunt.*

SCENE IV. ROME. BEFORE THE PALACE.

Enter Saturninus and Tamora, and her two sons, Chiron and Demetrius, Lords, and others; Saturninus brings the Arrows in his hand that Titus shot at him.

SATURNINUS
Why, lords, what wrongs are these! Was ever seen
An Emperor in Rome thus overborne,
Troubled, confronted thus, and for the extent
Of egal justice used in such contempt?
My lords, you know, as know the mightful gods,
However these disturbers of our peace
Buzz in the people's ears, there nought hath passed
But even with law against the wilful sons
Of old Andronicus. And what and if
His sorrows have so overwhelmed his wits,
Shall we be thus afflicted in his wreaks,
His fits, his frenzy and his bitterness?
And now he writes to heaven for his redress.
See, here's to Jove, and this to Mercury;
This to Apollo; this to the god of war:
Sweet scrolls to fly about the streets of Rome!

112 to] Omitted in Q^3 Ff, Globe, Witherspoon, Herford, NCE. SCENE IV.] Omitted in Qq Ff. ROME. . . . PALACE.] Added by editor after Cam and Capell. *Enter . . . him.*] Qq Ff Enter Emperour and Empresse and her two sonnes, the Emperour brings the Arrowes in his hand that Titus shot at him. The speech-prefixes in this Sc. in Q^1 are· Saturnine, Satur., King.; Tamora; Clowne, Clow.; Emillius. In F^1: Satur., Satu., King; Tamo., Tam.; Clow., Clo., Clowne; Emil., Emill. 1 Why, lords,] *Why Lords*, separate line in Ff. 2 in] Rowe, Craig *of* 5 as know] Omitted in Qq Ff and added by Cam, adopted in Globe, Herford, Kittredge, NCE, CNS. Rowe, Delius, Craig, Baildon, Chambers, Witherspoon *as do* 6 However] Qq F^{1-3} *How euer* 10 wits,] Q^1 *witts:* Q^2 *wits?* Ff *wits*, Cam and others *wits*, Baildon, Kittredge *wits?*

What's this but libelling against the Senate,
And blazoning our unjustice everywhere?
A goodly humour, is it not, my lords?
As who would say in Rome no justice were.
But if I live, his feignéd ecstasies
Shall be no shelter to these outrages:
But he and his shall know that justice lives
In Saturninus' health; whom, if she sleep,
He'll so awake as he in fury shall
Cut off the proud'st conspirator that lives.

TAMORA
My gracious lord, my lovely Saturnine,
Lord of my life, commander of my thoughts,
Calm thee, and bear the faults of Titus' age,
Th' effects of sorrow for his valiant sons,
Whose loss hath pierced him deep and scarred his heart;
And rather comfort his distresséd plight
Than prosecute the meanest or the best
For these contempts. (*Aside*) Why, thus it shall become
High-witted Tamora to gloze with all.
But, Titus, I have touched thee to the quick,
Thy life-blood out. If Aaron now be wise,
Then is all safe, the anchor in the port.

Enter Clown.

How now, good fellow! Wouldst thou speak with us?

CLOWN Yea, forsooth, and your mistress-ship be emperial.

TAMORA Empress I am, but yonder sits the Emperor.

CLOWN 'Tis he. God and Saint Stephen give you god-den.
I have brought you a letter and a couple of pigeons here.

Saturninus reads the letter.

18 unjustice] From Qq. Ff *Iniustice* 24, 25 if she . . . as he] Qq Ff *if he . . . as he* Cam, Delius, Kittredge, NCE *if he . . . as he* Globe, Craig, Baildon, Chambers, Herford, Witherspoon *if she . . . as she* CNS *if she . . . as he she* refers to justice and he to Saturninus. 25 awake] Q^1 *a wake* 30 Th' effects] Q^1 *The' ffects* 34 (*Aside*)] In F^1 only, opposite l. 35. 35 High-witted] Pope's hyphen, generally adopted. 37 life-blood out.] Qq F^1 *life blood out:* F^2 *life blood ont* $F^{3,4}$ *life blood on't:* 38 anchor] From $Q^{1,2}$. Q^3 Ff *anchor's* Cam, Kittredge, NCE, CNS *anchor* Globe and others *anchor's* 40 Yea] Johnson, Delius, Globe *Yes* mistress-ship] Q^1 *Mistriship* Q^2 Ff *Mistership* Cam and others *mistership* Kittredge, NCE *mistriship* Chambers, CNS *mistress-ship* Price: LTA, 505, *mistressship* 42 Stephen] Q^1 Steuen god-den.] Q^1 *Godden,* Q^2 *godden,* Q^3 F^{1-3} *good den,* F^4 *good-e'en,* Cam *god-den:* Globe, Herford *good den:* Delius, Craig, Baildon, Witherspoon *good den.* Chambers *godden!* Kittredge, NCE *god-den.* CNS *godden.* 43 *Saturninus*] Q^1 He Q^2 Hee Ff He

SATURNINUS Go, take him away, and hang him presently!
CLOWN How much money must I have?
TAMORA Come, sirrah, you must be hanged.
CLOWN Hanged! By'r lady, then I have brought up a neck to a fair end.

Exit, guarded.

SATURNINUS
Despiteful and intolerable wrongs!
Shall I endure this monstrous villainy?
I know from whence this same device proceeds.
May this be borne? As if his traitorous sons
That died by law for murther of our brother,
Have by my means been butchered wrongfully!
Go, drag the villain hither by the hair:
Nor age nor honour shall shape privilege.
For this proud mock I'll be thy slaughterman,
Sly frantic wretch, that holp'st to make me great,
In hope thyself should govern Rome and me.

Enter Nuntius Æmilius.

What news with thee, Æmilius?
ÆMILIUS
Arm, my lords! Rome never had more cause.
The Goths have gathered head, and with a power
Of high-resolvéd men, bent to the spoil,
They hither march amain, under condúct
Of Lucius, son to old Andronicus;
Who threats, in course of this revenge, to do
As much as ever Coriolanus did.
SATURNINUS
Is warlike Lucius general of the Goths?
These tidings nip me, and I hang the head
As flowers with frost or grass beat down with storms.
Ay, now begins our sorrows to approach.

47 By'r] Qq *be* F¹ *ber* F²⁻³ *bir* F⁴ *by'r* Editors *By'r* or *by'r* 48 *Exit, guarded.*] Qq Ff Exit. Capell added *guarded.* which editors adopt. 57 slaughterman,] Qq F¹⁻³ *slaughter man,* (F¹⁻³ *man:*) F⁴ *Slaughter-man:* Cam, Globe, Chambers, Herford, NCE, CNS print with hyphen. One word in Delius, Craig, Baildon, Witherspoon, Kittredge. 59 *Enter Nuntius Æmilius.*] Q¹ Enter Nutius Emillius. *Æmilius.*] Qq F¹, ² Emillius. F³ Emilius. F⁴ Æmilius. 61 Arm, my lords!] Qq Ff *Arme my Lords,* Capell conj., Globe, Craig, CNS *Arm, arm, my lord!* (punctuation differs). Cam *Arm, my lords;* Delius, Baildon, Chambers. Witherspoon, Kittredge, NCE *Arm, my lords!* 71 begins] Qq F¹ *begins* F²⁻⁴ *begin* Cam and others *begin* Chambers, Witherspoon, Kittredge, NCE *begins*

'Tis he the common people love so much:
Myself hath often heard them say,
When I have walkéd like a private man,
That Lucius' banishment was wrongfully,
And they have wished that Lucius were their Emperor.

TAMORA
Why should you fear? Is not your city strong?

SATURNINUS
Ay, but the citizens favour Lucius,
And will revolt from me to succour him.

TAMORA
King, be thy thoughts imperious like thy name.
Is the sun dimmed that gnats do fly in it?
The eagle suffers little birds to sing,
And is not careful what they mean thereby,
Knowing that with the shadow of his wings
He can at pleasure stint their melody.
Even so mayest thou the giddy men of Rome.
Then cheer thy spirit: for know, thou Emperor,
I will enchant the old Andronicus
With words more sweet, and yet more dangerous,
Than baits to fish or honey-stalks to sheep,
Whenas the one is wounded with the bait,
The other rotted with delicious feed.

SATURNINUS
But he will not entreat his son for us.

TAMORA
If Tamora entreat him, then he will.
For I can smooth, and fill his agéd ears
With golden promises, that, were his heart
Almost impregnable, his old ears deaf,
Yet should both ear and heart obey my tongue.
(*To Æmilius*) Go thou before to be our ambassador.
Say that the Emperor requests a parley
Of warlike Lucius, and appoint the meeting
Even at his father's house, the old Andronicus.

73 hath often heard] From Qq Ff. Theobald, Globe, Herford, Kittredge *hath often overheard* Cam, Delius, Craig, Baildon, Chambers, Witherspoon, NCE CNS follow Q F. 77 your] From Qq. Ff *our* Delius *our* 86 mayest] Q^1 *maiest* Q^2 $F^{1, 2}$ *mayest* $F^{3, 4}$ *may'st* Cam and others *mayst* Kittredge *mayest* 90 honey-stalks] Q^1 *honniestalkes* 91 Whenas] Two words in Qq Ff. 92 feed.] $Q^{1, 3}$ *feede*, Q^2 *seede*. Ff *foode* or *Food* Editors generally *feed.* Witherspoon *food.* Price: LTA, 504, glosses as "pasturage, pasture: green crops." 99 (*To Æmilius*)] Added by Rowe and generally adopted. before to be] From Qq. Ff *before to* Cam and others *before, be* Chambers *before, to be* Kittredge *before to be* 102 Even . . . Andronicus.] Omitted in Q^2 Ff. Editors admit.

SATURNINUS
Æmilius, do this message honourably.
And if he stand on hostage for his safety,
Bid him demand what pledge will please him best.
ÆMILIUS
Your bidding shall I do effectually. *Exit.*
TAMORA
Now will I to that old Andronicus,
And temper him with all the art I have,
To pluck proud Lucius from the warlike Goths.
And now, sweet Emperor, be blithe again,
And bury all thy fear in my devices.
SATURNINUS
Then go successantly, and plead to him. *Exeunt.*

ACT V

SCENE I. PLAINS NEAR ROME.

Flourish. Enter Lucius with an army of Goths, with drums and soldiers.

LUCIUS
Approvéd warriors, and my faithful friends,
I have receivéd letters from great Rome
Which signifies what hate they bear their Emperor,
And how desirous of our sight they are.
Therefore, great lords, be, as your titles witness,
Imperious, and impatient of your wrongs;
And wherein Rome hath done you any scath,
Let him make treble satisfaction.'
FIRST GOTH
Brave slip, sprung from the great Andronicus,

104 on] Qq F¹⁻³ *in* F⁴ *on* Editors *on* 112 to him.] Ff *for him.* ACT V] Ff Actus Quintus. SCENE I.] Omitted in Qq Ff. PLAINS NEAR ROME.] Added by Capell. *Flourish.*] From F¹. Omitted in Qq F²⁻⁴. *Enter . . . soldiers.*] As in Qq Ff. (Ff Drum). For *soldiers* Capell read colours. He is followed by Cam, Globe, Delius, Craig, Baildon, Herford, Witherspoon, NCE, CNS. Chambers, Kittredge Soldiers. The speech-prefixes in this Sc. in Q¹ are: Lucius, Luc., Luci.; Goth; Aron; Emil. In F¹: Luci., Lucius, Luc.; Goth; Aron; Emi. 3 signifies] From Qq Ff. Rowe, Cam and others *signify* Chambers, Kittredge, NCE, CNS *signifies* 9, 20, 121, 152, 162 FIRST GOTH . . . SECOND GOTH . . . THIRD GOTH . . .] Qq Ff Goth. Kittredge follows Q F. Our prefixes follow those in Capell, Cam, Globe, Chambers, Herford, NCE. Delius, CNS in ll. 121, 152 have Goth and the rest as in Capell. Craig, Baildon, Witherspoon

Whose name was once our terror, now our comfort;
Whose high exploits and honourable deeds
Ingrateful Rome requites with foul contempt,
Be bold in us. We'll follow where thou lead'st,
Like stinging bees in hottest summer's day,
Led by their master to the flowered fields,
And be avenged on curséd Tamora.

OTHER GOTHS
And as he saith, so say we all with him.

LUCIUS
I humbly thank him, and I thank you all.
But who comes here, led by a lusty Goth?

Enter a Goth, leading of Aaron with his Child in his arms.

SECOND GOTH
Renownéd Lucius, from our troops I strayed
To gaze upon a ruinous monastery;
And, as I earnestly did fix mine eye
Upon the wasted building, suddenly
I heard a child cry underneath a wall.
I made unto the noise, when soon I heard
The crying babe controlled with this discourse:
'Peace, tawny slave, half me and half thy dam!
Did not thy hue bewray whose brat thou art,
Had nature lent thee but thy mother's look,
Villain, thou mightst have been an emperor.
But where the bull and cow are both milk-white,
They never do beget a coal-black calf.
Peace, villain, peace!'—even thus he rates the babe—

have Goth in l. 152 and the rest as in Capell. 10 comfort;] Q^2 *comfort.* 13 Be bold] $F^{1, 2}$ *Behold* us. We'll] $Q^{1, 2}$ *vs weele* $F^{1, 2}$ *vs, weele* F^3 *us, we'l* F^4 *us, we'll* 15 flowered] Qq Ff *flowred* 16 avenged] Q^1 *aduengde* Q^2 *aduengd* 16, 17 Tamora. OTHER GOTHS And] $Q^{1, 2}$ $F^{1, 2}$ *Tamora: And* $F^{3, 4}$ Tamora. Omn. *And* Thus $Q^{1, 2}$ F^1 omit speech-prefix for l. 17 and add the line to First Goth's speech. 17 OTHER GOTHS] Omitted in $Q^{1, 2}$ F^1. F^{2-4} Omn. Cam, Globe, Herford, Witherspoon, NCE All the Goths. Delius, Craig, Baildon, Chambers Goths. Kittredge Omnes. CNS The other Goths. 19 *Enter . . . arms.*] F^{2-4}, Cam, etc. omit *of* Chambers, Witherspoon, Kittredge, NCE admit. 27-32] Qq Ff omit quotation marks. 27 tawny] Herford explains as "a hue between black and white." Price: LTA, 505, shows that *tawny*, which properly signifies a brown colour of a red or yellow shade, was also applied by the Elizabethans to people who were black. The association with blackness is shown in Cotgrave: "Bazaner . . . *to besmeare (as with blacking;) to blacke; to beduske.* Se bazaner: *To wax blacke, tawnie, swart, blackish.* dam] Q^1 *Dame.* 31 milk-white,] $Q^{1, 2}$ *milke white,* 32 coal-black calf.] $F^{1, 2}$ *cole-blacke-Calfe:* 33 —even . . . babe—] Dashes omitted in Qq $F^{1, 2}$. $F^{3, 4}$ (*even . . . Babe*)

'For I must bear thee to a trusty Goth,
Who, when he knows thou art the Empress' babe,
Will hold thee dearly for thy mother's sake.'
With this, my weapon drawn, I rushed upon him,
Surprised him suddenly, and brought him hither,
To use as you think needful of the man.

LUCIUS
O worthy Goth, this is the incarnate devil
That robbed Andronicus of his good hand;
This is the pearl that pleased your Empress' eye;
And here's the base fruit of her burning lust.
Say, wall-eyed slave, whither wouldst thou convey
This growing image of thy fiendlike face?
Why dost not speak? What, deaf? Not a word?
A halter, soldiers! Hang him on this tree,
And by his side his fruit of bastardy.

AARON
Touch not the boy: he is of royal blood.

LUCIUS
Too like the sire for ever being good.
First hang the child, that he may see it sprawl;
A sight to vex the father's soul withal.
Get me a ladder.

A ladder brought, which Aaron is made to ascend.

AARON Lucius, save the child,
And bear it from me to the Empress.
If thou do this, I'll show thee wondrous things
That highly may advantage thee to hear.
If thou wilt not, befall what may befall,
I'll speak no more, but vengeance rot you all!

34, 36 'For . . . sake.'] Quotation marks omitted in Qq Ff. 43 here's] Q^1 *her's* Editors *here's here* is spelt *her* several times in Q^1. her] $Q^{1,2}$ *her* Ff *his* Cam and others *his* Chambers, Kittredge, NCE, CNS *her* 45 fiendlike] From $Q^{1,2}$. Ff *fiend-like* Cam and others *fiend-like* Kittredge *fiendlike* 46 What, deaf?] Qq *what deafe*, Ff *what deafe?* Not] Qq *not* F^1 *Not* F^{2-4} *no! Not* Editors follow Q or F^1. 51 sprawl;] Qq Ff *sprall*, 53 Get . . . ladder.] Begins Aaron's speech in Qq Ff. Ascribed to Lucius by Pope, whom editors follow. ladder.] $Q^{1,2}$ F^4 *ladder*, F^{1-3} *Ladder A ladder . . . ascend.*] Added by Cam after Capell and adopted or adapted by editors. 54 Empress.] Qq $F^{1,2,4}$ *Empresse:* F^3, Kittredge, NCE, CNS *Emperess.* or *emperess.* 58 more, but] $Q^{1,2}$ *more, but* Q^3 *more but* Ff *more: but* Cam, Globe, Craig, Baildon, Chambers, Herford, Witherspoon, NCE, CNS *more but* Delius *more; but* Kittredge *more—but* vengeance . . . all!] Cam and others put in quotation marks. Delius, Kittredge omit them.

LUCIUS
Say on: and if it please me which thou speak'st,
Thy child shall live, and I will see it nourished.
AARON
And if it please thee! Why, assure thee, Lucius,
'Twill vex thy soul to hear what I shall speak;
For I must talk of murthers, rapes and massacres,
Acts of black night, abominable deeds,
Complots of mischief, treason, villainies
Ruthful to hear, yet piteously performed.
And this shall all be buried in my death
Unless thou swear to me my child shall live.
LUCIUS
Tell on thy mind: I say thy child shall live.
AARON
Swear that he shall, and then I will begin.
LUCIUS
Who should I swear by? Thou believest no god:
That granted, how canst thou believe an oath?
AARON
What if I do not? as, indeed, I do not:
Yet, for I know thou art religious,
And hast a thing within thee calléd conscience,
With twenty popish tricks and ceremonies,
Which I have seen thee careful to observe,
Therefore I urge thy oath. For that I know
An idiot holds his bauble for a god,
And keeps the oath which by that god he swears,
To that I'll urge him. Therefore thou shalt vow
By that same god, what god soe'er it be
That thou adorest and hast in reverence,
To save my boy, to nourish and bring him up,
Or else I will discover nought to thee.
LUCIUS
Even by my god I swear to thee I will.
AARON
First know thou, I begot him on the Empress.

64 black night,] Ff *Blacke-night*, 65 villainies] Q^1 *villanie s*, 66 performed.] F^1 *preform'd*, 67 in] $Q^{1, 2}$ *in* Q^3 Ff *by* Cam, Delius, Baildon, Chambers, Kittredge, NCE, CNS *in* Globe, Craig, Herford, Witherspoon *by* 69 Tell . . . live.] Two lines in Ff, ending *minde*, . . . *liue*. 71 Who . . . god:] Two lines in Ff, ending *by*, . . . *God*, 73 not?] From Hanmer. Qq Ff *not*, Chambers *not*, reading at end of line *not?* 78-81 For that . . . urge him.] Marked as aside by Hanmer, Delius, Baildon. 82 soe'er] $Q^{1, 2}$ F^{1-3} *so ere* F^4 *so e're* 86 to] F^1 *to to* 87 First . . . Empress.] Two lines in Ff, ending *thou*, . . . *Empresse*. (F^3 *Emperess*.)

LUCIUS
O most insatiate, and luxurious woman!
AARON
Tut, Lucius, this was but a deed of charity
To that which thou shalt hear of me anon.
'Twas her two sons that murdered Bassianus;
They cut thy sister's tongue, and ravished her,
And cut her hands, and trimmed her as thou sawest.
LUCIUS
O detestable villain! Call'st thou that trimming?
AARON
Why, she was washed and cut and trimmed, and 'twas
Trim sport for them which had the doing of it.
LUCIUS
O barbarous, beastly villains, like thyself!
AARON
Indeed, I was their tutor to instruct them.
That codding spirit had they from their mother,
As sure a card as ever won the set.
That bloody mind, I think, they learned of me,
As true a dog as ever fought at head.
Well, let my deeds be witness of my worth.
I trained thy brethren to that guileful hole
Where the dead corpse of Bassianus lay.
I wrote the letter that thy father found,
And hid the gold within that letter mentioned,
Confederate with the Queen and her two sons.
And what not done that thou hast cause to rue,
Wherein I had no stroke of mischief in it?
I played the cheater for thy father's hand;
And, when I had it, drew myself apart,
And almost broke my heart with extreme laughter.
I pried me through the crevice of a wall
When for his hand he had his two sons' heads;
Beheld his tears and laughed so heartily,

88 and] Omitted in Q^3 Ff, Globe, Witherspoon. 93 hands,] Ff *hands off*, Editors *hands*, 94-96] Arranged as in Capell, whom editors follow. Three lines in Qq Ff, ending *trimming, . . . trimd, . . . it.* (Q^2 *trimming*. Ff *Trimming?*) 96 which] Q^1 *which* Q^2 Ff *that* Cam and others *that* Chambers, Kittredge, NCE, CNS *which* 104 brethren] Q^3 F^{1-3} *bretheren* 107 that] Q^1 that Q^2 Ff *the* Cam and others *the* Chambers, Kittredge, NCE, CNS *that* 109 not done] Qq $F^{1, 2}$ *not done*, $F^{3, 4}$ *not done* Editors follow Q F^1. 110 it?] $Q^{1, 2}$ *it*, Q^3 Ff *it*. Editors *it?* 112 apart,] $Q^{1, 2}$ *a part*, 113 almost . . . laughter.] Price: LTA, 504, remarks: "This means simply to die. It occurs again in Marlowe's *Massacre at Paris*, l. 557." (The line, l. 555, is "My heart doth break, I faint and dye.") 114 crevice] Q^1 *creuice* $Q^{2, 3}$ *creuie*

That both mine eyes were rainy like to his.
And when I told the Empress of this sport,
She swounded almost at my pleasing tale,
And for my tidings gave me twenty kisses.

FIRST GOTH
What, canst thou say all this, and never blush?

AARON
Ay, like a black dog, as the saying is.

LUCIUS
Art thou not sorry for these heinous deeds?

AARON
Ay, that I had not done a thousand more.
Even now I curse the day—and yet, I think,
Few come within the compass of my curse—
Wherein I did not some notorious ill:
As kill a man, or else devise his death;
Ravish a maid, or plot the way to do it;
Accuse some innocent, and forswear myself;
Set deadly enmity between two friends;
Make poor men's cattle break their necks;
Set fire on barns and haystacks in the night,
And bid the owners quench them with their tears.
Oft have I digged up dead men from their graves,
And set them upright at their dear friends' door,
Even when their sorrows almost was forgot;
And on their skins, as on the bark of trees,

119 swounded] Qq $F^{1,2}$ *sounded* $F^{3,4}$ *swooned* Cam, Delius, Craig, NCE, CNS *swounded* Globe, Baildon, Herford *swooned* Chambers, Witherspoon, Kittredge *sounded* 121-124 FIRST GOTH . . . AARON] On signatures I_2, I_{π} of $Q^{1,2}$ the four speech-prefixes, Goth, Aron, Lucius, Aron, are centred in the page and leaded. Greg: EP, 117, supposes this may have been due to the removal of eight lines of text. It may alternatively be due to a compositor's stint being insufficient to fill a page. 125 Even] Longleat MS. *Ah* 125, 126 day—and . . . curse—] Q^1 *day and . . . curse*, Q^2 Ff *day, and . . . curse*, 126 come] Longleat MS. *comes* 133 haystacks] Q^1 *haystalks* Q^2 *haystakes* Ff *Hay-stackes* or *Hay-stacks* Longleat MS. *haystackes* Wright: DD, records: "Stalk, *sb. Obsolete.* Hertfordshire. A stack, a shock of corn, &c." He quotes Ellis, *Mod. Husb.* (1750), II i 97. *Stalk* has also been used for the shaft of a chimney. In an old spelling edition there might be some case for preserving *haystalk* in this text; but in a modernised edition *haystack* seems advisable. 134 their] F^1 *the* Longleat MS. *their* 136 door,] Q^1 *dore*, Q^2 *doore*, F^1 *doore* F^{2-4} *doores*, or *Doors*, Longleat MS. *dore* Cam and others *doors*, Chambers, NCE, CNS *door*, Kittredge *door* 137 Even . . . was] Longleat MS. *Even almost when theire sorrowes was* sorrows . . . was] From Qq F^1. F^{2-4} *sorrow . . . was* Malone, Cam and others *sorrows . . . were* Chambers, Kittredge, NCE, CNS *sorrow . . . was* 138 skins,] Longleat MS. *brestes*

Have with my knife carvéd in Roman letters
'Let not your sorrow die, though I am dead.'
Tut, I have done a thousand dreadful things
As willingly as one would kill a fly;
And nothing grieves me heartily indeed
But that I cannot do ten thousand more.

LUCIUS
Bring down the devil, for he must not die
So sweet a death as hanging presently.

AARON
If there be devils, would I were a devil,
To live and burn in everlasting fire,
So I might have your company in hell
But to torment you with my bitter tongue!

LUCIUS
Sirs, stop his mouth, and let him speak no more.

Enter Æmilius.

THIRD GOTH
My lord, there is a messenger from Rome
Desires to be admitted to your presence.

LUCIUS
Let him come near.
Welcome, Æmilius. What's the news from Rome?

ÆMILIUS
Lord Lucius, and you princes of the Goths,
The Roman Emperor greets you all by me;
And, for he understands you are in arms,
He craves a parley at your father's house,
Willing you to demand your hostages,
And they shall be immediately delivered.

FIRST GOTH
What says our General?

LUCIUS
Æmilius, let the Emperor give his pledges

139 carvéd] Longleat MS. *carvd* 141 Tut,] Q¹ *But* Q² Ff *Tut*, Editors *Tut*, or *Tut!* 144 But] Longleat MS. *for* 147-150 If . . . tongue!] *Cf. Revelation* xx 10 (Noble: B, 140). 151 *Enter Æmilius.*] Qq Ff Enter Emillius. (F⁴ Æmilius.) Placed as in Qq Ff. Cam and others following Capell here have Enter a Goth. After l. 154 they place Enter Æmilius. Chambers, Witherspoon Enter a Goth (after l. 151); Enter Æmilius (after l. 154). Kittredge follows Q F in reading Enter Æmilius after l. 151 and has no entry for a Goth. After l. 151 CNS has A Goth comes up. After l. 154 Æmilius is brought forward. The action is as indicated in CNS: Æmilius enters, and informs a Goth that he comes from Rome, and the Goth announces him. 155 What's] F⁴ *what*

Unto my father and my uncle Marcus,
And we will come. March away.

Flourish. Exeunt.

SCENE II. ROME. BEFORE TITUS'S HOUSE.

Enter Tamora and her two sons, Demetrius and Chiron, disguised.

TAMORA
Thus, in this strange and sad habiliment,
I will encounter with Andronicus,
And say I am Revenge, sent from below
To join with him and right his heinous wrongs.
Knock at his study, where they say he keeps
To ruminate strange plots of dire revenge:
Tell him Revenge is come to join with him
And work confusion on his enemies.

They knock and Titus opens his study door.

TITUS
Who doth molest my contemplation?
Is it your trick to make me ope the door,
That so my sad decrees may fly away
And all my study be to no effect?
You are deceived: for what I mean to do
See here in bloody lines I have set down;
And what is written shall be executed.

TAMORA (REVENGE)
Titus, I am come to talk with thee.

TITUS
No, not a word. How can I grace my talk,

165 *Flourish. Exeunt.*] From F¹. Omitted in Qq. F²⁻⁴ Exeunt. SCENE II.] Omitted in Qq Ff. ROME. . . . HOUSE.] Added by Malone. *Enter . . . disguised.*] *Demetrius and Chiron* added by Ed. The speech-prefixes in this Sc. in Q¹ are: Tamora; Titus, Tit.; Demet., Deme.; Chi., Chiron; Publius, Pub. In F¹: Tam., Tamo.; Tit., Titus; Dem.; Chi.; Mar.; Pub. Additions to the speech-prefixes, (Revenge), (Murder), and (Rape) made by Editor. 8 *They . . . door.*] From Qq Ff. Capell, Cam, Globe, Craig, Baildon, Herford They knock. Enter Titus above. (*They* omitted in Cam: a misprint.) Delius They knock. Titus opens his study door. Chambers follows Q F. Kittredge follows Q F and ends door [above]. NCE They knock. Titus [above] opens his study door. CNS [they knock Titus opens a window above. Witherspoon as in Delius reads door [above]. Rhodes, 93, states that the third door leading on to the stage and known as the *gates* was the door of Titus's study; but Tamora's words in l. 43 show that Titus was above, in the balcony. 11 sad decrees] Q¹ *saddecrees*

Wanting a hand to give it that accord?
Thou hast the odds of me: therefore no more.

TAMORA (REVENGE)
If thou didst know me, thou wouldst talk with me.

TITUS
I am not mad: I know thee well enough.
Witness this wretched stump, witness these crimson lines;
Witness these trenches made by grief and care;
Witness the tiring day and heavy night;
Witness all sorrow, that I know thee well
For our proud Empress, mighty Tamora!
Is not thy coming for my other hand?

TAMORA (REVENGE)
Know, thou sad man, I am not Tamora:
She is thy enemy, and I thy friend.
I am Revenge; sent from th' infernal kingdom
To ease the gnawing vulture of thy mind
By working wreakful vengeance on thy foes.
Come down and welcome me to this world's light:
Confer with me of murder and of death.
There's not a hollow cave or lurking-place,
No vast obscurity or misty vale,
Where bloody murther or detested rape
Can couch for fear, but I will find them out,
And in their ears tell them my dreadful name,
Revenge, which makes the foul offender quake.

TITUS
Art thou Revenge? And art thou sent to me,
To be a torment to mine enemies?

TAMORA (REVENGE)
I am. Therefore come down and welcome me.

TITUS
Do me some service ere I come to thee.
Lo, by thy side where Rape and Murder stands;

18 it that accord?] Qq *that accord,* F^{1,2} *it action,* F^{3,4} *it action?* Pope, Kittredge, CNS *it that accord?* Cam and others *it action?* 19 Thou] Q^{2}E *Thon* 20 If . . . me.] Two lines in Ff, ending *me,* . . . *me,* 22 Witness . . . lines;] Two lines in Ff, ending *stump,* . . . *lines,* (Q^{2}E *Wi nes*) 23 trenches] Q^{2}E *trenchers* 26 Empress,] Q^{2}E *Empressee,* 28 Know, thou sad] Qq F$^{1-3}$ *Know thou sad* F^{4} *Know thou, sad* Cam and others *Know, thou sad* CNS *Know thou, sad* 31 thy] F^{1} *the* 32 vengeance] Q^{2}E *vengeanc* thy] F^{1} *my* 35 lurking-place,] Steevens added hyphen, widely adopted Kittredge *lurking place,* 38 them out,] Q^{1} *the mout,* 40 offender] From Q^{1,2}. Q^{3} Ff *offenders* Cam and others *offender* Globe, Witherspoon *offenders* 42 mine] Q^{2}E *thine* 43] See note to l. 8. 45 Lo, . . . stands;] It will be noticed that Titus is made to

Now give some surance that thou art Revenge,
Stab them, or tear them on thy chariot-wheels;
And then I'll come and be thy waggoner,
And whirl along with thee about the globes.
Provide thee two proper palfreys, black as jet,
To hale thy vengeful waggon swift away,
And find out murderers in their guilty caves
And when thy car is loaden with their heads
I will dismount, and by thy waggon-wheel
Trot like a servile footman all day long,
Even from Hyperion's rising in the east
Until his very downfall in the sea.
And day by day I'll do this heavy task,
So thou destroy Rapine and Murder there.

TAMORA (REVENGE)
These are my ministers and come with me.

TITUS
Are they thy ministers? What are they called?

TAMORA (REVENGE)
Rape and Murder: therefore calléd so,
'Cause they take vengeance of such kind of men.

TITUS
Good Lord, how like the Empress' sons they are,
And you the Empress! But we worldly men
Have miserable, mad, mistaking eyes.
O sweet Revenge, now do I come to thee;
And, if one arm's embracement will content thee,
I will embrace thee in it by and by.

Exit from above.

identify Rape and Murder before inquiring in l. 61, and being informed in l. 62, who they are. 49 globes.] Qq Ff *Globes*. Dyce, Globe, Craig, Baildon, Herford, Kittredge, CNS *globe*. Cam, Delius, Chambers, Witherspoon, NCE *globes*. 50 thee] From Qq Ff. Cam, Globe, Delius, Chambers, Herford, Witherspoon, Kittredge *thee* Omitted in Craig, Baildon, NCE, CNS. black] Q^3 F^1 *as black* Editors *black* 52 murderers] Qq Ff *murder* or *Murder* Capell's emendation, generally adopted. caves.] Qq F^1 *cares*. Editors *caves:* or *caves;* 54 thy] Q^1 *thy* $Q^{2,3}$ Ff *the* Cam and others *the* Rowe, Kittredge, NCE, CNS *thy* waggon-wheel] Hyphen omitted in Qq Ff, Chambers, Kittredge. 56 Hyperion's] Qq *Epeons* F^1 Eptons F^2 Hiperions F^3 Hiperious F^4 Hyperion's 61 they] Qq F^1 *them* F^{2-4} *they* (refers first *they*) Many older editors read *they* Modern editors prefer *these*, following Dyce, on account no doubt of *These* in l. 60. A sprawled final *y* is perhaps more likely than *se*, with long *s*, to be misread as *m*. 62 Rape] From Qq F^1. F^{2-4} *Rapine* Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Kittredge *Rapine* Witherspoon, NCE, CNS *Rape* The change was made by F^2 for probable metrical reasons. 63 'Cause] Qq Ff *Cause* 69 *Exit from above.*] Added by editor after Rowe.

TAMORA
This closing with him fits his lunacy.
Whate'er I forge to feed his brain-sick humours,
Do you uphold and maintain in your speeches,
For now he firmly takes me for Revenge;
And, being credulous in this mad thought,
I'll make him send for Lucius his son;
And, whilst I at a banquet hold him sure,
I'll find some cunning practice out of hand
To scatter and disperse the giddy Goths,
Or at the least make them his enemies.
See, here he comes, and I must ply my theme.

Enter Titus.

TITUS
Long have I been forlorn, and all for thee.
Welcome, dread Fury, to my woeful house.
Rapine and Murther, you are welcome too.
How like the Empress and her sons you are!
Well are you fitted, had you but a Moor.
Could not all hell afford you such a devil?
For well I wot the Empress never wags
But in her company there is a Moor;
And, would you represent our Queen aright,
It were convenient you had such a devil.
But welcome as you are. What shall we do?

TAMORA (REVENGE)
What wouldst thou have us do, Andronicus?

DEMETRIUS (MURDER)
Show me a murtherer, I'll deal with him.

CHIRON (RAPE)
Show me a villain that hath done a rape,
And I am sent to be revenged on him.

TAMORA (REVENGE)
Show me a thousand that hath done thee wrong,
And I will be revengéd on them all.

TITUS
Look round about the wicked streets of Rome,

71 humours,] Q^1 *humors*, $Q^{2,3}$ Ff *fits*, Cam and others *fits*, Kittredge *humours* Chambers, NCE, CNS *humours*, 80 ply] Ff *play* Editors *ply* *Enter Titus.*] Added by Rowe, followed by Delius, Craig, Baildon. Cam, Globe, Herford, Witherspoon, Kittredge, NCE Enter Titus below. Chambers Enter Titus in front. CNS Titus comes from the house. 89 aright] Q^1 *a right* 91 are. What] Qq Ff *are, what* 96 hath] Q^2 Ff *have* Q^1, Chambers, CNS *hath* 97 I will] F^1 *Ile*

And when thou find'st a man that's like thyself,
Good Murther, stab him: he's a murtherer.
Go thou with him, and when it is thy hap
To find another that is like to thee,
Good Rapine, stab him: he's a ravisher.
Go thou with them, and in the Emperor's court
There is a Queen, attended by a Moor.
Well shalt thou know her by thine own proportion,
For up and down she doth resemble thee.
I pray thee, do on them some violent death:
They have been violent to me and mine.

TAMORA (REVENGE)

Well hast thou lessoned us: this shall we do.
But would it please thee, good Andronicus,
To send for Lucius, thy thrice valiant son,
Who leads towards Rome a band of warlike Goths,
And bid him come and banquet at thy house.
When he is here, even at thy solemn feast,
I will bring in the Empress and her sons,
The Emperor himself, and all thy foes;
And at thy mercy shall they stoop and kneel,
And on them shalt thou ease thy angry heart.
What says Andronicus to this device?

TITUS

Marcus, my brother! 'Tis sad Titus calls.

Enter Marcus.

Go, gentle Marcus, to thy nephew Lucius:
Thou shalt inquire him out among the Goths.
Bid him repair to me and bring with him
Some of the chiefest princes of the Goths.
Bid him encamp his soldiers where they are.
Tell him the Emperor and the Empress too
Feast at my house, and he shall feast with them.
This do thou for my love, and so let him,
As he regards his aged father's life.

MARCUS

This will I do, and soon return again. *Exit.*

103 he's] From Hanmer. Qq Ff *he is* Editors *he's* 106 shalt] Q^1 *shalt* Q^2 *maist* Ff *maist* or *may'st* Cam and others *mayst* Chambers, Kittredge, NCE, CNS *shalt* thine] $Q^{1, 2}$ *thine* Q^3 Ff *thy* Globe and others *thy* Cam, Delius, Baildon, Kittredge, NCE, CNS *thine* 111 thee, good] Qq F^1 *thee good* $F^{2, 3}$ *the good* F^4 *thee, good* Editors *thee, good* 121 *Enter Marcus.*] After l. 120 in Qq Ff. 128 Feast] Ff *Feasts* 131 *Exit.*] Omitted in Qq F^1.

TAMORA (REVENGE)
Now will I hence about thy business,
And take my ministers along with me.
TITUS
Nay, nay, let Rape and Murder stay with me;
Or else I'll call my brother back again,
And cleave to no revenge but Lucius.
TAMORA (*aside to her sons*)
What say you, boys? Will you abide with him,
Whiles I go tell my lord the Emperor
How I have governed our determined jest?
Yield to his humour, smooth and speak him fair,
And tarry with him till I turn again.
TITUS (*aside*)
I knew them all, though they supposed me mad;
And will o'er-reach them in their own devices,
A pair of curséd hell-hounds and their dam!
DEMETRIUS
Madam, depart at pleasure: leave us here.
TAMORA (REVENGE)
Farewell, Andronicus. Revenge now goes
To lay a complot to betray thy foes.
TITUS
I know thou dost, and, sweet Revenge, farewell!

Exit Tamora.

CHIRON (RAPE)
Tell us, old man, how shall we be employed?
TITUS
Tut, I have work enough for you to do.
Publius, come hither, Caius, and Valentine!

Enter Publius, Caius and Valentine.

137 (*aside . . . sons*)] Added by Cam after Hanmer and Johnson and adopted generally. abide] Q^1 *abide* $Q^{2,3}$ Ff *bide* Rowe, Delius, Craig, Baildon, Chambers, Kittredge, NCE, CNS *abide* Cam, Globe, Herford, Witherspoon *bide* 139 jest?] Qq *iest*, Ff *iest?* 140 Yield] Q^1 *Yeeld* with only top of *l* visible. Q^2 *Yeede* Ff *Yeeld* or *Yield* 142 (*aside*)] Added by Rowe and generally adopted. knew . . . supposed] From Q^1. $Q^{2,3}$ Ff *know. . . suppose* Cam and others follow Q^2. Chambers, Kittredge, NCE, CNS follow Q^1. 144 hell-hounds] $Q^{1,2}$ *hell hounds* dam!] $Q^{1,2}$ *Dame,* 148 *Exit Tamora.*] Added by Rowe after l. 147. 150 Tut,] Q^2 E *Tnt* Q^3 *But* 151 *Enter . . . Valentine.*] Omitted in Qq Ff. Cam added Enter Publius and others. after Rowe. From ll. 151, 158, 159, it is clear that Publius, Caius and Valentine enter. Editors have mostly followed Cam. Chambers, Kittredge *Enter* Publius, Caius, and Valentine. CNS Publius and others come from the house.

PUBLIUS What is your will?
TITUS Know you these two?
PUBLIUS The Empress' sons, I take them, Chiron, Demetrius.
TITUS
Fie, Publius, fie! Thou art too much deceived:
The one is Murder, and Rape is the other's name;
And therefore bind them, gentle Publius.
Caius and Valentine, lay hands on them.
Oft have you heard me wish for such an hour,
And now I find it: therefore bind them sure.
And stop their mouths, if they begin to cry. *Exit.*

Publius, &c. lay hold on Chiron and Demetrius.

CHIRON
Villains, forbear! We are the Empress' sons.
PUBLIUS
And therefore do we what we are commanded.
Stop close their mouths, let them not speak a word.
Is he sure bound? Look that you bind them fast.

Enter Titus Andronicus with a knife, and Lavinia with a basin.

TITUS
Come, come, Lavinia: look, thy foes are bound.
Sirs, stop their mouths, let them not speak to me;
But let them hear what fearful words I utter.
O villains, Chiron and Demetrius!
Here stands the spring whom you have stained with mud,
This goodly summer with your winter mixed.
You killed her husband, and for that vile fault
Two of her brothers were condemned to death,
My hand cut off and made a merry jest;
Both her sweet hands, her tongue, and that more dear
Than hands or tongue, her spotless chastity,
Inhuman traitors, you constrained and forced.
What would you say if I should let you speak?

154 The . . . Demetrius.] Theobald *The . . . Chiron, and Demetrius.* One line in Qq (without *and*), two in Ff (without *and*), ending *Sonnes* . . . Demetrius. Theobald's *and* is adopted by Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, Kittredge, CNS. NCE omits *and* Cam, Globe, Herford, NCE, CNS print as prose. Delius, Craig, Baildon, Chambers, Witherspoon, Kittredge divide as in F. 156 and] Q^2 Ff omit. Cam, etc., omit. CNS admits. 161 And . . . cry.] Omitted in Ff. Restored by Capell and later editors. *Exit.*] Added by Rowe. *Publius, . . . Demetrius.*] Added by Malone after Capell and generally adopted or adapted. 165 fast.] Ff *fast* Exeunt. *Enter . . . basin.*] As in Qq Ff. Cam and others follow Capell in making minor changes. Witherspoon, Kittredge, CNS follow Q F.

Villains, for shame you could not beg for grace.
Hark, wretches! how I mean to martyr you.
This one hand yet is left to cut your throats,
Whiles that Lavinia 'tween her stumps doth hold
The basin that receives your guilty blood.
You know your mother means to feast with me,
And calls herself Revenge, and thinks me mad.
Hark, villains! I will grind your bones to dust,
And with your blood and it I'll make a paste;
And of the paste a coffin I will rear,
And make two pasties of your shameful heads;
And bid that strumpet, your unhallowed dam,
Like to the earth, swallow her own increase.
This is the feast that I have bid her to,
And this the banquet she shall surfeit on;
For worse than Philomel you used my daughter,
And worse than Progne I will be revenged.
And now prepare your throats. Lavinia, come,
Receive the blood: and when that they are dead,
Let me go grind their bones to powder small,
And with this hateful liquor temper it;
And in that paste let their vile heads be baked.
Come, come, be everyone officious
To make this banquet which I wish may prove
More stern and bloody than the Centaurs' feast.

He cuts their throats.

So!

182 Whiles] Q¹ *Whiles* Q² *Whilst* Ff *Whil'st* Cam and others *Whilst* Kittredge, NCE, CNS *Whiles* 195 Progne] Theobald, Craig *Procne* The story of Procne, Tereus and Philomela is in Ovid's *Metamorphoses*, VI 438 f. 202 banquet which] Q¹ *banket which* Q² *banket, which* F¹, ² *Banket, which* F³, ⁴ *Banquet, which* Cam, Globe, Chambers, Herford *banquet; which* Delius, Craig, Baildon, Witherspoon, Kittredge, NCE, CNS *banquet, which* 203 Centaurs' feast.] The story of debauchery and mutilation at the wedding of Pirithous and Hippodamia is told in the *Iliad*, i 263 and *Odyssey*, xxi 295 f. *He . . . throats.*] Placed as in Qq Ff. Cam and others place after l. 196; Chambers, Witherspoon, Kittredge, NCE, CNS after l. 203. 204, 205 So! . . . cook,] Qq Ff print in one line beginning *So now* and have *Ile* for our *I will* Price: FQT, 152, remarks that *So* in this line is extra-metrical and that we should read *I will* for *Ile* The *So* has, of course, reference to the S.D. *He cuts their throats.* Chambers and Kittredge had anticipated Price's conclusion. Cam and others *So, now . . . I'll . . . cook*, in one line. Delius, Craig *So, now . . . I will . . . cook*, in one line. Chambers, Kittredge *So! Now . . . I will . . . cook* with *So!* in a separate line. (Chambers *cook*,)

Now bring them in, for I will play the cook,
And see them ready against their mother comes.

Exeunt, bearing the dead bodies.

SCENE III. COURT OF TITUS'S HOUSE. A BANQUET SET OUT.

Enter Lucius, Marcus and the Goths, with Aaron, prisoner.

LUCIUS
Uncle Marcus, since 'tis my father's mind
That I repair to Rome, I am content.
GOTH
And ours with thine, befall what fortune will.
LUCIUS
Good uncle, take you in this barbarous Moor,
This ravenous tiger, this accurséd devil;
Let him receive no sust'nance, fetter him,
Till he be brought unto the Empress' face
For testimony of her foul proceedings.
And see the ambush of our friends be strong:
I fear the Emperor means no good to us.
AARON
Some devil whisper curses in my ear,
And prompt me that my tongue may utter forth

206 against] From Qq. F1, 3 *gainst* F2, 4 *'gainst* Cam, Chambers, Kittredge, NCE, CNS *against* Globe, Delius, Craig, Baildon, Herford, Witherspoon *'gainst Exeunt . . . bodies.*] Added by Cam after Capell and widely followed. SCENE III.] Omitted in Qq Ff. COURT . . . OUT.] As in Cam, Globe, Craig, Baildon, Herford. Delius A Pavilion. Kittredge, NCE Court of Titus' house. (NCE Titus's). Chambers, Witherspoon, Kittredge, NCE, CNS have S.D. for bringing in the table after l. 25, following Ff. *Enter Lucius, . . . prisoner.*] *with Aaron prisoner.* added by Rowe, and adopted by Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, Kittredge, NCE, CNS. Kittredge, CNS add further: and his child in the arms of an Attendant. (CNS the child). Chambers, NCE add further: and his child. The speech-prefixes in this Sc. in Q1 are: Lucius, Luci., Lu.; Got.; Moore, Aron; King, Emperour; Mar., Marcus; Titus, Tit., T.; Tamore, Tam.; Romane Lord, Romane; Emillius; Puer. In F1: Luc., Lucius; Goth; Aron; Sat., Satur., Satu.; Mar., Marc.; Titus, Tit.; Tam.; Emilli.; Boy; Romans. 1 'tis] Qq *tis* Ff *'tis* Theobald, Cam, Globe, Craig, Kittredge *it is* Delius, Baildon, Chambers, Witherspoon, NCE, CNS *'tis* 3 GOTH] From Qq Ff. Cam and others, following Capell, prefix for First Goth. Kittredge Goth. 7 Till] Q3 *Tell* Empress'] Q1, 2 *Empresse* Q3 F3-4 *Emperours* F1 *Emperous* Editors *empress'* 10 I fear] Qq *I feare* F1-2 *If ere* F4 *I fear* 11 my] Q1 Ff *my* Q2, 3 *mine* Cam and others *mine* Witherspoon, CNS *my*

The venomous malice of my swelling heart!

LUCIUS

Away, inhuman dog! unhallowed slave!
Sirs, help our uncle to convey him in,

Exeunt Goths, with Aaron.

The trumpets show the Emperor is at hand.

Sound Trumpets. Enter Saturninus and Tamora, with Æmilius, Tribunes, Senators, and others.

SATURNINUS

What, hath the firmament moe suns than one?

LUCIUS

What boots it thee to call thyself a sun?

MARCUS

Rome's Emperor, and nephew, break the parle:
These quarrels must be quietly debated.
The feast is ready which the careful Titus
Hath ordained to an honourable end,
For peace, for love, for league and good to Rome.
Please you, therefore, draw nigh and take your places.

SATURNINUS

Marcus, we will.

Trumpets sounding. The Company sit at table.

Enter Titus, like a Cook, placing the dishes, and Lavinia with a veil over her face, young Lucius, and others.

15 *Exeunt . . . Aaron.*] Added by Rowe. Omitted in Qq. Ff Flourish. Cam, Globe, Chambers, Herford, Witherspoon, NCE Exeunt . . . Aaron. Flourish within. (Chambers some Goths). Delius, Craig, Baildon Exeunt . . . Aaron. Trumpets sound. Kittredge Exeunt some Goths with Aaron. Flourish. CNS Goths lead Aaron in. Trumpets sound. 16 *Sound Trumpets. Enter . . . others.*] Qq Ff Sound Trumpets. Enter Emperour and Empresse with Tribunes and others. *Sound Trumpets* omitted in Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, CNS. Admitted in Witherspoon, Kittredge, NCE. *Enter . . . others.*] As in Cam, Globe, Chambers, Herford, NCE; and in Craig, Baildon slightly modified. Delius Enter Saturninus and Tamora with Tribunes and others. Witherspoon, Kittredge Enter Emperor and Empress, with Æmilius, Tribunes, Senators, and others. CNS follows Q F. 17 moe] Q^1 *mo* $Q^{2, 3}$ *moe* Ff *more* Cam, Chambers, Kittredge, NCE *moe* Globe, Delius, Craig, Baildon, Herford, Witherspoon *more* CNS *mo* 25 *Trumpets sounding.*] From Q^1. Q^2 Sound trumpets, Ff Hoboyes. *or* Hoboys. Cam, Globe, Delius, Craig, Baildon, Herford Hautboys sound. Chambers, Kittredge, CNS Trumpets sounding, Witherspoon, NCE Hautboys. *The Company . . . table.*] Added by Ed. after Malone and Cam. Ff A Table

TITUS
Welcome, my gracious lord! Welcome, dread Queen!
Welcome, ye warlike Goths! Welcome, Lucius!
And welcome, all! Although the cheer be poor,
'Twill fill your stomachs: please you eat of it.
SATURNINUS
Why art thou thus attiréd, Andronicus?
TITUS
Because I would be sure to have all well
To entertain your Highness and your Empress.
TAMORA
We are beholding to you, good Andronicus.
TITUS
And if your Highness knew my heart, you were.
My lord the Emperor, resolve me this:
Was it well done of rash Virginius
To slay his daughter with his own right hand,
Because she was enforced, stained, and deflowered?
SATURNINUS
It was, Andronicus.
TITUS
Your reason, mighty lord?
SATURNINUS
Because the girl should not survive her shame,
And by her presence still renew his sorrows.
TITUS
A reason mighty, strong and effectual,
A pattern, precedent, and lively warrant
For me, most wretched, to perform the like.
Die, die, Lavinia, and thy shame with thee,

brought in. Globe, Herford follow Malone. Chambers follows F. Omitted in Delius, Craig, Baildon. Witherspoon The Company sit down at table. Kittredge A table brought in. The company sit. NCE A table brought in. The company sit down. CNS Servants bring forth a table. *Enter Titus . . . face,*] From Q^1. Q^2 Ff Enter . . . placing the meate on the table, and . . . face. Cam, Witherspoon, NCE follow Q^2. Globe, Delius, Craig, Baildon, Herford Enter Titus dressed like a Cook, Lavinia veiled, young Lucius and others. Titus places the dishes on the table. Chambers, Kittredge, CNS follow Q^1. *young Lucius, and others.*] Added by Malone and generally adopted. Omitted by Chambers. 26 Welcome, . . . Queen!] Two lines in Ff, ending *Lord, . . . Queene,* gracious] Q^1 omits. 28 all! Although] $Q^{1, 2}$ *all although* Ff *all: although* 44 lively] Kellner, 9, remarks: "You will search in vain in Sh.'s vocabulary for another instance of *lively* in the sense required to suit *warrant*. Put in *timely* instead, and the sense is plain." Schmidt explains *lively* in this context as "taken from real life." In *Twelfth Night* v i 234 we have "O, that record is lively in my soul!"

And with thy shame thy father's sorrow die!

He kills her.

SATURNINUS
What hast thou done, unnatural and unkind?

TITUS
Killed her for whom my tears have made me blind.
I am as woeful as Virginius was,
And have a thousand times more cause than he
To do this outrage, and it now is done.

SATURNINUS
What, was she ravished? Tell who did the deed.

TITUS
Will't please you eat? Will't please your Highness feed?

TAMORA
Why hast thou slain thine only daughter thus?

TITUS
Not I: 'twas Chiron and Demetrius.
They ravished her, and cut away her tongue;
And they, 'twas they, that did her all this wrong.

SATURNINUS
Go fetch them hither to us presently.

TITUS
Why, there they are both, bakéd in this pie,
Whereof their mother daintily hath fed,
Eating the flesh that she herself hath bred.
'Tis true, 'tis true: witness my knife's sharp point.

He stabs Tamora.

SATURNINUS
Die, frantic wretch, for this accurséd deed!

Kills Titus.

LUCIUS
Can the son's eye behold his father bleed?

47 *He kills her.*] From Q^3 Ff. Omitted in $Q^{1, 2}$. Cam and others Kills Lavinia. Witherspoon, Kittredge, CNS follow Q^3. 48 thou] Omitted in F^1. 52 To . . . done.] Omitted in Ff. now is] Q^3, Globe, Delius, Craig *is now* 54 Will't . . . feed?] Two lines in Ff, ending *eat*, . . . *feed?* Will't] Qq F^{1-3} *Wilt* F^4 *Wil't* 55 daughter thus?] Q^3 *daughter* F^1 *daughter?* 60 both] Q^1 *both* Q^2 Ff *both*, this] Q^1 *this* Q^2 Ff *that* Cam and others *that* CNS *this* (Q^3 F reading is perhaps improvised). 63 *He stabs Tamora.*] Qq Ff He stabs the Empresse. Cam and others Kills Tamora. Delius Killing Tamora. Chambers He stabs Tamora. Witherspoon, Kittredge, CNS follow Q F. 64 *Kills Titus.*] Added by Cam after Rowe and adopted by Globe, Craig, Baildon, Herford, Witherspoon, NCE, CNS. Delius Killing Titus. Chambers, Kittredge He stabs Titus.

There's meed for meed, death for a deadly deed!

Kills Saturninus. A great tumult. Lucius, Marcus, and others go up into the balcony.

MARCUS

You sad-faced men, people and sons of Rome,
By uproars severed, as a flight of fowl
Scattered by winds and high tempestuous gusts,
O, let me teach you how to knit again
This scatteréd corn into one mutual sheaf,
These broken limbs again into one body;
Lest Rome herself be bane unto herself,
And she whom mighty kingdoms curtsy to,
Like a forlorn and desperate castaway,
Do shameful execution on herself.
But if my frosty signs and chaps of age,
Grave witnesses of true experience,
Cannot induce you to attend my words,
(*To Lucius*) Speak, Rome's dear friend, as erst our ancestor,
When with his solemn tongue he did discourse

66 *Kills . . . balcony.*] Omitted in Qq Ff. Cam's text adopted or adapted in Globe, Herford, Kittredge, NCE, CNS (Kittredge into a gallery). In later part Craig, Baildon, Witherspoon read: tumult. The people in confusion disperse. Marcus, Lucius, and their partisans, go up into the balcony. Chambers He stabs Saturninus. A tumult. 68 uproars] From Qq F^1. F^2 *vproree* $F^{3,4}$ *uprore* Delius and others *uproar* Cam, Chambers, Witherspoon, NCE, CNS *uproars* as] Q^3 Ff *like* 69 tempestuous] From Q^1 Ff. $Q^{2,3}$ *tempestious* 70 how to] Ff *how, to* Editors *how to* 71 scatteréd] Q^1 *scattered* Q^2 Ff *scattred e* in *ed* elided in Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, CNS. Pronounced in Kittredge *scattered* NCE *scatt'red* Price: FQT, 148, remarks: "Here the [word] *scattered* is an adjective and Shakespeare leaves it with *-ed* in full, although that is against the meter." 72 body;] Qq Ff *bodie* or *body*. Eds. *body;* (Delius, Chambers *body,*) 73 Lest Rome] Qq Ff *Let* Rome Qq Ff here insert a new speech-prefix. Q^1 Romane Lord. *Let Rome* $Q^{2,3}$ Roman Lord. *Let Rome* Ff Goth. *Let Rome* F^4 tried to remedy by inserting speech-prefix for Marcus before l. 77, thus reverting to Marcus for the rest of the speech. Cam remarks that perhaps ll. 73-76 "were an afterthought of the author and written at the foot of the page, and the printer of the first Quarto, thus misled, inserted them in the middle of Marcus's speech." Dover Wilson concurs that the lines were an addition, and believes they were meant to follow l. 72, where, in fact, Capell left them, reading *body; Lest Rome* Dover Wilson takes *Romane Lord* to be Shakespeare's heading to his marginal addition, indicating *Marcus*. The use of a title or functional designation for a speech-prefix was quite usual with Shakespeare. 74 curtsy] Qq $F^{1,2}$ *cursie* $F^{3,4}$ *curtsie* Cam, Globe, Baildon, Herford *court'sy* Chambers *curtsey* Delius, Craig, Witherspoon, NCE *curtsy* Kittredge *cursy* CNS *curt'sy* 75 castaway,] Qq *cast away,* 80 (*To Lucius*)] Added by Rowe and generally adopted.

To lovesick Dido's sad attending ear
The story of that baleful burning night,
When subtle Greeks surprised King Priam's Troy:
Tell us what Sinon hath bewitched our ears,
Or who hath brought the fatal engine in
That gives our Troy, our Rome, the civil wound.
My heart is not compact of flint nor steel;
Nor can I utter all our bitter grief,
But floods of tears will drown my oratory
And break my utt'rance, even in the time
When it should move ye to attend me most
And force you to commiseration.
Here's Rome's young captain, let him tell the tale:
While I stand by and weep to hear him speak.

LUCIUS

Then, gracious auditory, be it known to you
That Chiron and the damned Demetrius
Were they that murderéd our Emperor's brother;
And they it were that ravishéd our sister.
For their fell faults our brothers were beheaded,
Our father's tears despised, and basely cozened
Of that true hand that fought Rome's quarrel out
And sent her enemies unto the grave.
Lastly, myself unkindly banishéd,
The gates shut on me, and turned weeping out,
To beg relief among Rome's enemies;
Who drowned their enmity in my true tears,
And oped their arms to embrace me as a friend.
I am the turnéd forth, be it known to you,

91 my utt'rance,] $Q^{1,2}$ *my vttrance* F^{1-3} *my very uttrance*, F^4 *my very utterance*, Cam, Baildon, Chambers, Herford *my utterance*, Globe, Delius, Craig, Witherspoon *my very utterance*, Kittredge, NCE, CNS *my utt'rance*, 92 ye] Q^1 *yee* Q^2 Ff *you* Cam, etc. *you* Kittredge, NCE, CNS *ye* 93 And . . . to] From Q^1. Q^2 *Lending your kind* Ff *Lending your kind hand* Cam, etc. follow Q^2. Chambers, Kittredge, NCE, CNS follow Q^1 94 Here's Rome's young] Q^1 *Her's Romes young* Q^2 Ff *Heere is a* Cam and others follow Q^2. Chambers, Kittredge, NCE, CNS follow Q^1. 95 While . . . by] From Q^1. Q^2 Ff *Your harts will throb* (Ff *hearts*). Cam and others follow Q^2. Chambers, Kittredge, NCE, CNS follow Q^1. 96 Then,] From Qq. Ff *This* Editors generally *Then* Witherspoon *This*, gracious] From Q^1 Q^2 Ff *noble* Cam and others *noble* Chambers, Kittredge, NCE, CNS *gracious* 97 That . . . Demetrius] From Q^1. $Q^{2,3}$ Ff *That cursed* Chiron *and* Demetrius, Cam and others follow Q^2. Chambers, Kittredge, NCE, CNS follow Q^1. 98 murderéd] Qq Ff *murdred* Cam and others *murdered* NCE *murd'red* Chambers, CNS *murderéd* Price: FQT, 147, thinks the editorial reading *murdered* was against Sh.'s intention. 109 I . . . forth,] From $Q^{1,2}$. (no comma) Q^3 *And I am the turned forth* Ff *And I am turned forth*, (F^4 *turn'd*) Cam, Globe, Chambers, Herford, Kittredge, NCE

That have preserved her welfare in my blood
And from her bosom took the enemy's point,
Sheathing the steel in my advent'rous body.
Alas, you know I am no vaunter, I!
My scars can witness, dumb although they are,
That my report is just and full of truth.
But, soft! methinks I do digress too much,
Citing my worthless praise. O, pardon me,
For when no friends are by, men praise themselves.

MARCUS

Now is my turn to speak. Behold the child:

Pointing to the Child in the arms of an Attendant.

Of this was Tamora deliveréd;
The issue of an irreligious Moor,
Chief architect and plotter of these woes.
The villain is alive in Titus' house,
Damned as he is, to witness this is true.
Now judge what cause had Titus to revenge
These wrongs unspeakable, past patience,
Or more than any living man could bear.
Now have you heard the truth, what say you, Romans?
Have we done aught amiss, show us wherein,
And, from the place where you behold us pleading,
The poor remainder of Andronici
Will, hand in hand, all headlong hurl ourselves,
And on the ragged stones beat forth our souls,

I am the turned forth, Delius *I . . . turn'd-forth*, Craig, Baildon, Witherspoon *I . . . turn'd forth*, (Craig *And I*) CNS *I . . . turned-forth*, 119 the] $Q^{1, 2}$ *the* Q^3 Ff *this* Cam, Kittredge, NCE, CNS *the* Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon *this* *Pointing . . . Attendant.*] Added by Cam after Capell, and adopted or adapted in Globe, etc. Delius, Craig, Baildon, Chambers omit. CNS [points 124 Damned as he is,] Qq *And as he is* Ff *And as he is*, Theobald, Delius, Craig, Baildon, Witherspoon, Kittredge, NCE *Damn'd as he is*, CNS *Damned as he is*, Cam, Globe, Chambers follow F. Globe marks with obelus as doubtful. Kellner, 84, remarks that Q F reading is impossible, that *Damned* does too much violence to the letters of the reading *And*, and is not apposite: he would read *Audashious*, *i.e.*, audacious. Dover Wilson points out, on the contrary, that Moors, being like black devils, were damned as it were by nature. 125 cause] From F^4. Qq F^{1-3} *Course* or *course* Editors *cause* revenge] Q^3 *reuenge*. 128 have you] From Q^1. Q^2 Ff *you haue* Cam and others *you have* NCE, CNS *have you* 130 pleading,] From Q^1. Q^2 Ff *now*, Cam and others *now*, Chambers, Kittredge, NCE, CNS *pleading*, 132 hurl ourselves,] Q^1 *hurle our selues*, Q^2 Ff *cast vs downe*, Cam and others follow Q^2. Chambers, Kittredge, NCE, CNS follow Q^1. 133 souls,] Q^1 *soules* Q^2 Ff *braines*, Cam and others *brains*, NCE, CNS *souls*,

BOY
O grandsire, grandsire! ev'n with all my heart
Would I were dead, so you did live again!
O Lord, I cannot speak to him for weeping;
My tears will choke me, if I ope my mouth.

Enter Attendants with Aaron.

ROMAN
You sad Andronici, have done with woes.
Give sentence on this execrable wretch
That hath been breeder of these dire events.

LUCIUS
Set him breast-deep in earth, and famish him;
There let him stand and rave and cry for food.
If any one relieves or pities him,
For the offence he dies. This is our doom.
Some stay to see him fastened in the earth.

AARON
Ah, why should wrath be mute, and fury dumb?
I am no baby, I, that with base prayers
I should repent the evils I have done.
Ten thousand worse than ever yet I did
Would I perform, if I might have my will.
If one good deed in all my life I did,
I do repent it from my very soul.

LUCIUS
Some loving friends convey the Emperor hence,
And give him burial in his father's grave.
My father and Lavinia shall forthwith
Be closéd in our household's monument.
As for that ravenous tiger, Tamora,
No funeral rite, nor man in mourning weed,
No mournful bell shall ring her burial;
But throw her forth to beasts and birds of prey.

175 *Enter . . . Aaron.*] Added by editor after Dyce and Cam. 176 ROMAN] From Qq. Ff Romanes Cam, NCE A Roman. Globe, Chambers, Herford Æm[ilius]. Delius, Craig, Baildon First Rom[an]. Witherspoon (1.] Roman. Kittredge, CNS Roman. 184 Ah,] Qq *Ah* Ff *O* Cam and others *O*, or *O!* Chambers, Kittredge, NCE, CNS *Ah*, 191 Emperor] F¹ *Emp.* 195 ravenous] Q¹ *rauinous* Q² *hainous* Ff *heynous* (Collier MS. *ravenous*). Cam and others *heinous* Chambers, Kittredge, NCE, CNS *ravenous* 196 *mourning*] From Q¹, ². Q³ Ff *mournefull* or *mournful* Cam, Baildon, Chambers, Herford, Kittredge, NCE, CNS *mourning* Globe, Delius, Craig, Witherspoon *mournful* weed,] Q¹ *weede*, Q² *weeds*, Ff *Weeds:* or *Weeds*, Cam and others *weeds*, Witherspoon *weeds!* NCE *weed;* Chambers, CNS *weed*, 198 of prey.] Q¹, ² *to pray*, Q³ *to prey*, Ff *of prey:*

Her life was beastly and devoid of pity,
And, being dead, let birds on her take pity. 200
[See justice done on Aaron, that damned Moor,
By whom our heavy haps had their beginning.
Then, afterwards, to order well the state
That like events may ne'er it ruinate.] *Exeunt.*

199 beastly] From Qq. Ff *Beast-like*, Globe, Delius, Craig, Baildon, Herford, Witherspoon *beast-like* Cam, Chambers, Kittredge, NCE, CNS *beastly* 200 being dead, . . . pity.] From Q^1. Q^2 Ff *being so, shall haue like want of pitty.* Cam and others follow Q^2. Chambers, Kittredge, NCE, CNS follow Q^1. Here Q^1 ends, omitting (as do $Q^{2, 3}$) Exeunt, but winding up with the note Finis the Tragedie of Titus Andronicus. The concluding four lines of our text in brackets appear in $Q^{2, 3}$ Ff and are supposed by Price: FQT, 138, 139, to have been vamped out by the editor of Q^2 in order to provide a more normal ending. The explanation of the addition appears to be that damage to the last leaves of the copy of Q^1 used for setting up Q^2, which gave rise to improvised readings at v iii 60, 93 f., 129 f., 164 f., 200, led the editor to believe that lines were missing after l. 200; and he set about supplying them, or getting them supplied. Final ll. 201-204 are included in the text by Cam, Globe, Delius, Craig, Baildon, Chambers, Herford, Witherspoon, Kittredge. NCE includes in square brackets. CNS omits and quotes in Note, p. 94. 202 By] $Q^{2, 3}$ *By* $F^{1, 2, 4}$ *From* F^3 *For* 204 *Exeunt.*] Omitted in $Q^{2, 3}$. Ff Exeunt omnes.

APPENDIX

SPEECHES FROM THE LONGLEAT MS

Enter Tamora pleadinge for her sonnes
going to execution

[I i 104] Tam: Stay Romane bretheren gratious Conquerors
Victorious Titus rue the teares I shed
A mothers teares in passion of her sonnes
And if thy sonnes were ever deare to thee
Oh thinke my sonnes to bee as deare to mee
Suffizeth not that wee are brought to Room
To beautify thy triumphes and returne
Captiue to thee and to thy Romane yoake
But must my sonnes be slaughtered in the streetes
for valiant doinges in there Cuntryes cause
Oh if to fight for kinge and Common weale
Were piety in thine it is in these
Andronicus staine not thy tombe with blood
Wilt thou drawe neere the nature of the Godes
Drawe neere them then in being mercifull
Sweete mercy is nobilityes true badge
Thrice noble Titus spare my first borne sonne
Titus: Patient your self madame for dy hee must [121] [125]
Aaron do you likewise prepare your self —
And now at last repent your wicked life —
[v i 125] Aron: Ah now I curse the day and yet I thinke
few comes within the compasse of [your *crossed out*] my curse
Wherein I did not some notorious ill
As kill a man or els devise his death
Ravish a mayd or plott the way to do it
Acuse some innocent and forsweare my self
Set deadly enmity betweene too freendes
Make poore mens cattell breake theire neckes
Set fire on barnes and haystackes in the night
And bid the owners quench them with their teares
Oft have I digd vp dead men from their graves
And set them vpright at their deere freendes dore
Even almost when theire sorrowes was forgott
And on their brestes as on the barke of trees
Have with my knife carvd in Romane letters
Lett not your sorrowe dy though I am dead
Tut I have done a thousand dreadfull thinges
As willingly as one would kill a fly
And nothing greives mee hartily indeede
for that I cannot doo ten thousand more & *cetera*
Alarbus —

ROMEO AND JULIET

THE unauthorised Q^1 of this play was published, without entry in the *Stationers' Registers*, with title-page *An* Excellent conceited Tragedie *of* Romeo and Iuliet, As it hath been often (with great applause) plaid publiquely, by the right Honourable the L. of *Hunsdon* his Seruants. [Device] LONDON, Printed by Iohn Danter. 1597.[1] The type first used is changed at Sig. E (II iii 81) for a smaller type. Horizontal ornaments mark off scene, or episode, divisions at points corresponding to our III v 40, v iii 120 and 169; and at the end of our III iv, v; IV i, ii, iii, v; V i and ii. Q^2 appeared with title-page The Most Excellent and lamentable Tragedie, of Romeo and *Iuliet. Newly corrected, augmented, and amended:* As it hath bene sundry times publiquely acted, by the right Honourable the Lord Chamberlaine his Seruants. [Device] LONDON Printed by Thomas Creede, for Cuthbert Burby, and are to be sold at his shop neare the Exchange. 1599.[2] An entry in the *Stationers' Registers* dated 22 January, 1607, records Burby's transfer of his rights to Nicholas Linge, and another dated 19 November, 1607, the transfer from Linge to John Smethwick, who published Q^3 in 1609 and an undated Quarto, some copies of which carry in the title "Written by W. Shake-speare."[3] Smethwick published Q^5 with the ascription to Shakespeare in 1637. Q^2 seems to have been printed very largely from Shakespeare's MS. with some additional playhouse markings. Will Kemp's name was used for that of the character Peter, possibly by Shakespeare himself, in a stage-direction at IV v 99. Duplication of passages at II i 230, III iii 40, IV i 110, V iii 102, 108, are attributable to the author's changes in course of writing, where old and new texts have both inadvertently got printed.[4] Q^3 was based on Q^2, and Q^4 and F^1 were based on Q^3. Q^1 is some two-thirds of the length of Q^2, due in part to deliberate cuts for performance,[5] and differs from it in many respects. Fleay considered that Q^1 contained remains of an older play by Peele, which Shakespeare revised; Robertson describes Peele as one of the original draughtsmen of the play; and Grant White thought Q^1 the imperfect version of a play in which Shakespeare collaborated and which he afterwards revised.[6] That Q^2 is a revision by

[1]Facsimile by Praetorius, Intr. by H. A. Evans, 1886. Texts given in Daniel: RJ, 1874; Furness, 303 f.; Cam, ix 639 f.; Hubbard (modernised). See also Hubbard, 4. [2]Facsimile by Praetorius, Intr. by H. A. Evans, 1886; Sh. Assn. facsimile, ed. Greg, 1949. Text parallel with Q^1 in Daniel: RJ. Edn. by Daniel, 1875. [3]Arber, iii 337, 365; Chambers: WS, i 339, 340; Lewis, i 260, 261. [4]See Footnotes to these passages. [5]Chambers's figures are 2,232 lines against 3,007. Chambers: WS, i 342. [6]Fleay, 32; Robertson: M, 237, 238; Robertson: EL, 116; Robertson, 64, 145, 300; Furness, 417.

Shakespeare of the text as it stands in Q^1 has been very widely held;[1] but, even among scholars so persuaded, explanations of the origins of Q^1 have been varied. Some have believed that, in part at least, Q^1 was recorded surreptitiously by shorthand in the theatre.[2] In 1874 Daniel[3] described Q^1 as made up partly from copies of portions of the original play, partly from recollection and from notes taken during the performance, and he held that three passages had been entirely re-written by Shakespeare: these were the meeting at Laurence's cell in II vi, the lamentations in IV v and Paris's address at the tomb in v iii 12-17. To these Evans added III ii 57-60.[4] Fleay was of opinion that Q^1 was printed from a shortened prompter's copy of the author's first version; and Fripp that it was made up from the 'plot' posted in the theatre, from players' parts and from reports taken down in shorthand or otherwise, the whole being woven together by the compiler's own verse.[5] The Cambridge editors believed that Q^1 represents a play taken down in shorthand in the theatre, which play was substantially the same as Q^2 but which was impaired in the process by imperfect sense, halting metre, bad grammar and abrupt dialogue, for which, of course, the dramatist was not responsible; but they considered that some few changes in Q^2 were due to the author's revision.[6] In 1919 Pollard and Dover Wilson evolved a theory that Q^1 is a traitor-actor's abridged version of Shakespeare's first revision of an older play, eked out by what the pirate could recall of Shakespeare's later revision.[7] On this Sir Edmund Chambers remarks: "I do not see sufficient reason for supposing either that Shakespeare retained dialogue from a pre-Shakespearean play or that he re-wrote his own work." Chambers considered Q^1 a "reported text from an original more closely resembling Q^2."[8] In his edition of Q^1 in 1924 Hubbard concluded that Q^1 was neither piratical nor produced by shorthand, but was the revision of a Romeo play of earlier date, so that Q^1 represents a form standing between an old play and Q^2.[9] Greg regards Q^1 as a reported text produced by a reporter able to improvise respectable if pedestrian verse of his own, but he finds that typographical similarity proves that in places Q^1 was used to assist in setting up Q^2.[10] In 1948 Harry R. Hoppe published a detailed bibliographical study showing that Q^1 has all the characteristics of a 'bad' reported text and was produced by memorial reconstruction of the genuine Shakespearian play which

[1]Ulrici (Furness, 417), Gervinus, 204, 212; Knight, 214-16; Hudson, ii 205; Elze, 349; Fleay: CH, 193; Brandes, 73, Evans, ix; Mackail, 16; Luce, 170; Lee, 112; Reyher, 210; O'Connor, 55, and others. [2]For example, Luce, 57, 174; Lee, 112; Gaw: AN, 540; Smeaton, 93. [3]Daniel: RJ, vii. Dowden: RJ, xii, agrees with Daniel. [4]Evans: RJ, xiii. [5]Fleay: CH, 194; Fripp, ii 511, 512. [6]Cam, vi, xiii. [7]TLS, 9 and 16 Jan., 13 March, 7 and 17 August, 1919. [8]Chambers: WS, i 341. [9]Hubbard, 22-29. [10]See Greg: EP, 62, 63; Greg: PE, 49 f. for Bibliographical connexions between Q^1 and Q^2; also Greg in RES, 1950, 64-66; and McManaway in Sh. Survey 3, 149 f. and Sh. Survey 4, 158.

is substantially given in Q^2, but that it was used, as Greg had noted, for assistance in setting up a few early passages in Q^2.[1] William Bracy in 1952 opposed the theory of memorial reconstruction as developed by Greg, A. Hart, Hoppe and others, and ascribed the special characteristics of Q^1 as, in the main, the result of playhouse adaptation and abridgment.[2] The relevant characteristics of Q^1 are cuts in the text, reduction in the number of players, replacement of text by descriptive stage-directions; record of actors' 'business' in stage-directions; gags, interjections and improvisations, metrical mutilation, paraphrase; transposition of words, phrases and lines; anticipation and recollection of passages spoken out of place; borrowings of lines from other plays; repetitions, mishearings, and non-Shakespearian verse supplied to replace omitted passages.[3] Thus Q^2 seems no revision of Q^1 but the authoritative text which could rightly claim to be "newly corrected, augmented and amended": nevertheless, as with other reconstructed quartos, the 'bad' text in places corrects the good one.[4] Early editors, however, adopted it in many passages where to-day the Q^2 readings would certainly stand.

In F^1 *Romeo* follows *Titus Andronicus* and precedes *Timon*. During the printing, difficulty seems to have arisen with Walley, the owner of the copyright of *Troilus* which was to have followed *Romeo*. Printing was held up and a final leaf containing on the recto the last page of *Romeo* and on the verso the first page of *Troilus* was cancelled. Five copies of F^1 contain, however, the cancelled leaf which thus presents the first printing of these F^1 textual fragments.[5] Comparison of the cancelled and standing pages in F^1 reveals many differences in punctuation and spelling and illustrates the freedom allowed the compositor.

No such tragedy as this, a tragedy of love couched largely in lyrical terms, had yet been seen in the theatre, and the two Choruses in sonnet form were meant to gain and keep the interest of the audience for the theme and method. The lyrical forms are continued in the sonnet dialogue at the lovers' first approach, I v 91-105; in Juliet's epithalamium which begins III ii; in the dialogued Aubade or Tagelied beginning III v;[6] and in Paris's rhymed sestet, by way of Juliet's epitaph, in V iii 12-17.[7] Accordingly, too, the proportion of full-line rhymes in the text is the greatest among the tragedies proper.[8] A fair proportion of the rhymed verse consists of run-on lines. Unevenly placed assonances

[1]Hoppe, 195, 220. [2]Bracy, 38, 56, 59, 77, 140. [3]Such evidence had been noted previously in Chambers: WS; Greg: EP; Greg: PE; Hart: SSC; and much of it is noticed in our footnotes. [4]See footnotes to I i 27, 175; I ii 29, 38; I iii 67, 68; I iv 54-91, 66, 72, 76, 103, 113; II i 10, 12, 13, 38, 62, 73, 83. 86, 125, 141, 143, 152, 194, 205, 206, 221, 227; II iii 18, 28, 106, 111, 150, etc. [5]Willoughby: FF, 46-48. Plates 3 and 4 give facsimiles of the cancelled pages. [6]There is a similar Aubade at the parting of the lovers in Chaucer's *Troylus*, III 1422 f. [7]Notice too the sestets—*Venus* stanzas—at I ii 45-50, 88-99 and V iii 304-309. [8]17 per cent.: see Chambers: WS, ii 399.

and rhymes lend the blank verse, especially Juliet's speeches,[1] a subtle resonance and appeal. Shakespeare, bent on lyrical effect to suit his theme, occasionally endowed his blank verse with the embellishment of remote rhyme and assonance and his rhymed verse with freedom and power associated with blank verse. There is much contrast in the verse itself: the passing raptures of the lovers may be expressed in rhyme, but their profounder and lasting emotions are expressed in blank verse.[2] Taine calls their language *roulades de rossignols*.[3] The speeches of Escalus and Laurence have a note of measured dignity and formality, Capulet's of spasmodic querulousness, Mercutio's of facetious and quick-witted abandon, the Nurse's of patchwork garrulity. The various textual 'conceits' which Guizot, Mézières, Brandes and others[4] have recognised as of the Petrarchan, or sonnet, order have often been condemned; but they all serve a dramatic purpose. Romeo's often-decried antithetical utterances at I i 174-180—a sort of concentrated chiasmus construction of which there is a fuller example in Laurence's words at II ii 17-22—accurately denote that his love for Rosaline is conventional and evanescent. Juliet's punning iteration of 'I' in III ii 43-51 may be taken to be the natural reaction of a sensitive mind expectant of great happiness, suddenly smitten with intolerable disaster, and seeking an anodyne. Mercutio's Mab speech which Tucker Brooke thought "forcibly lugged in" and Bailey called "a tedious purple patch, entirely irrelevant,"[5] gives us information on this intrepid and satirical hedonist and scoffer whose rashness was to provoke the tragic events to come; and is, moreover, an 'atmosphere' speech corresponding in object with Romeo's later speech on the Apothecary, the one being part of the youthful urge and exuberance of the first half of the play and the other of the freakish fortunes and ghoulishness of the second.

The play is exceedingly rich in soliloquies, both in their number and length, and they are of dramatic importance.[6] "Behind the rapid action of *Romeo and Juliet*," writes Arnold, "the soliloquies form a vibrant background of exalted passion."[7] To produce his effect of sudden and burning passion swiftly quenched by disaster, Shakespeare introduced again and again the note of speed by the use of words that denote pace and by repeated references to lightning and to gunfire. The play has many situations and passages resembling others in the

[1] *Cf.* II i 158-166, II iv 1-17; and Juliet's speeches in III ii. Juliet has a trick of repeating the end-words in her lines (and Romeo too occasionally), which introduces a sort of cadence. [2] Also noted by Ainger, i 21. Swinburne: SS, 35, thought the blank verse scenes excelled in quality the rhymed verse. [3] Taine, ii 150. [4] Guizot, 192, 193; Mézières, 259, 270; Brandes, 81; Hudson, ii 208; etc. [5] Brooke: ES, 35; Bailey, 84. [6] Arnold, 24, 25, counts 20 with 293 lines; exceeded in the canon only by *3 Henry VI*, MND and *Cymbeline* in number, and by the latter two and *Two Gent.* in length. [7] Arnold, 39.

Sonnets.[1] The broken sequence in Juliet's speech in IV iii 36 f. is, like tangled utterances in other plays, the incoherence of distracted thought.[2]

Marston and Meres referred to the play in 1598 and Weever and *The Return from Parnassus* in 1599.[3] That the style of the play points to an early date of composition has been generally held. Mathew thought the play written in youth and revised later.[4] Tucker Brooke suggested that lack of knowledge of a great household (Capulet's) and lack of social experience on the author's part, which he thought obvious in the play, indicated early composition;[5] but the author wrote for dramatic purposes and not as a social historian. Fripp regards critics who see youthful or apprentice work in the play as "hopelessly astray" and dates it 1596.[6] The problem of date has been complicated by theories of revision and some have dated it "in its present form," Fleay and Adams in 1596-97 and Parrott in 1596.[7] The Nurse's reference in I ii 24 to the earthquake of eleven years back has been identified with the earthquakes of 1580 and 1584, and the play has been dated, either in its supposed first draft or as it stands, as written in 1591 and 1595.[8] The chronology within the play inspires no confidence in such a calculation. Old Capulet, for whom a crutch is appropriate (I i 74, 88) and who is obviously senile, has a wife aged twenty-eight or twenty-nine (I iii 73) and a Nurse, presumably some 60 years old, who fed Juliet, now fourteen, until she was weaned at the age of three, when the Nurse was about forty-nine. The Nurse's earthquake, even if the identification is correct, is poor evidence. Chambers dates the play as it was written, and as it now substantially exists in Q^2, 1594-95; and McManaway reviewing the conclusions of Baldwin and others considers that either 1595 or 1596 would be acceptable.[9]

The story of two lovers parted by some great obstacle and brought to disaster through misadventure and hostile circumstance (but sometimes surviving it) has many forms in ancient and medieval romance. Such are the histories of Hero and Leander, Hæmon and Antigone, Pyramus and Thisbe, Sinon and Rhodanes,[10] Abrocomas and Anthia,[11] Troilus and Cressida, Floris and Blanchefleur, Tristan and Isolde,

[1]McClumpha in Sh. Jb. XL, 1940, 187-203, quotes some 120 such passages, etc. [2]Delius, ii 201, thinks the passage shows Juliet's agitation. [3]Chambers: WS, ii 194, 195, 199, 200; Sh. Alln. Bk., 24, 46, 52, 67; Lewis, i 288. [4]Mathew, 75. [5]Brooke: ES, 32-36. [6]Fripp, i 442. [7]Fleay: CH, 27; Adams, 166, 219; Parrott, 138. [8]Knight, 216; Fleay: CH, 106; Luce, 171; Masefield, 67; Bailey, 82; Brooke: ES, 36; S. Thomas, MLN, 1940, 417-419, refers to earthquake of 1 March, 1584. [9]Chambers: WS, i 270; Sh. Survey 3, 25, 26. [10]In the *Babylonica* of Iamblicus: Dunlop's *History of Fiction*, 1814, i 10 f. [11]The *Ephesiaca* of Xenophon of Ephesus: Dunlop, i 67 f. On the growth of the myth, sources, and Shakespeare's use of them, see Daniel's edn. of Brooke and Painter, New Sh. Socy., 1875; Furness, 397-408; Fränkel in ES, xix, 1894, 183 f. and his *Untersuchungen*, Berlin, 1889; W. E. A. Axon in Trans. RSL,

Romeo and Juliet and many others. Before Shakespeare dealt with it the Romeo myth had grown by development and accretion through a succession of Italian and French narratives, beginning with Masuccio Salernitano in 1476 and proceeding through Da Porto (*c.* 1530), Clitia (in poetry, 1553), Bandello (1554), and the French Boaistuau (1559); the last of which accounts was transformed into an English poem by Arthur Brooke (1562) and was translated in prose by Painter in 1567. Shakespeare may have read Painter; he certainly used Brooke to some extent in *The Two Gentlemen* and to a great extent in *Romeo*. Brooke's *Romeus and Juliet*, in which Boaistuau's tale is developed in important respects, is a long, rambling, melodramatic poem in rhymed alexandrines and septenaries (Poulter's measure), affected in style, but not without merit.[1] In his Address to the Reader Brooke says: "I saw the same argument lately set forth on stage with more commendation than I can look for." Comparison of the incidents in the various versions leads one to believe that a lost version existed, possibly in play form, which contained episodes common to this lost version and one or more of the others;[2] and it may be that Brooke and even Shakespeare drew on it. What is clear is that in Brooke the Nurse and Apothecary come to life and scenes are given developing Romeus's ravings at the cell and talks between Romeus and the Nurse and the Nurse and Juliet about the marriage; but Brooke is very much a puritan: for him the lovers "thrall" themselves "to unhonest desire" and Laurence is a superstitious friar, one of "the naturally fit instruments of unchastity."[3] Shakespeare compressed the time of action from nine months to less than six days; he developed the soliloquies for dramatic purposes; he made Paris a suitor to Juliet before she met Romeo; he created Mercutio and rearranged the duel with Tybalt, giving Romeo ample provocation; he brought Tybalt to the ball and Paris at the end to the tomb, there introducing Tybalt's corpse; he made the Nurse and Apothecary new incarnations of important dramatic significance; he endowed the Friar with morality and wisdom and lent him nobility; he ennobled Paris; he reduced Juliet's age from sixteen to fourteen; he transformed unchaste desire into pure and rapturous passion expressed in a language such as never yet had been uttered in the drama of the world.

1905; Fuller in *Mod. Ph.*, 1906, iv 75-120; Chiarini's *Romeo e Giulietta*, Firenze, 1906; Fischer's *Quellen*, Bonn, 1922; and Intr. to Romeus. [1]Brooke and Painter are reprinted in Collier, vol. ii; in Hazlitt's Sh. Lib., Pt. I, vol. i; in Daniel, *op. cit.*; and Brooke is reprinted also in Romeus. [2]Including the collateral *Burglipha and Halquadrich* par Sevin, 1541-42; *La Hadriana* da Luigi Groto, 1578; and Struijs *Romeo en Juliette*, 1630: on these see authorities in footnote 11, pp. 119, 120 above; also *Romeo and Juliet*, ed. Maurice Jones, London, 1921, containing facsimiles of da Porto, English translation and Introduction. [3]Romeus, lxvi. This is in Brooke's preface To the Reader. In the text Laurence is much truer to the traditional type of virtuous and wise friar.

The play may be, and has been, discussed as a battle between Love and Death:[1] nevertheless, love and death are not here exterior entities as in *Soliman and Perseda* (*c.* 1589-92), but powerful forces within the souls of men. Nor is Fortune here an Ate urging men to discord and rashness, or a Nemesis of inexorable retribution, or Moirai that encompassed gods and men; rather that medieval fiction, with her wheel ever turning, which represented mutation, rise and decline, in mortal affairs, but which was never dissociated in the medieval conception from human cause and provocation. It is partly for this reason that criticism of *Romeo* in terms of classical drama or neo-Aristotelian principle fails to do it justice. Shakespeare in the mouth of Polonius repudiated hard-and-fast categories in drama and if this is tragedy, as Quartos and Folios call it, it is tragedy *sui generis* and can stand alone. In it the Shakespearian method, increasingly employed as the plays proceed, is employed in fullness for the first time. The dramatist sees his dramatic fable as the interworking of collateral but opposite principles, operating at one time in concord and another in conflict, but all conducing, given the human factors, to an inevitable end. Here we see in human action the contrast and interplay of life and death, light and darkness, age and youth, law and discord, beauty and decay, comedy and tragedy, laughter and tears, love and hate. The pure emotions of the lovers are set against the carnal indelicacies of the Nurse and Mercutio. The womb of Earth and the grave are one (II iii 10); virtue and vice are as use is made of them (II iii 21); the flowers of finest aroma are poison-giving; within the heart of the bud the canker lies (I i 149). The verbal antitheses of Laurence, Capulet, Romeo and Juliet herself are expressions of this antithetic principle in all nature.[2] The characters themselves can be matched and differentiated in this same complementary manner. Flat 'humorous' characters are never found in Shakespeare. His people have the diversity and inconsistency of life. Juliet is at once an innocent girl and a ripening woman; she displays alternately modest hesitancy and bold resolution; faithfulness and considerable powers of deception; a singular force of imagination, such that Mrs. Jameson said that "she speaks in pictures"; an unflinching realism and will-power which drive her to accomplish her purpose. Romeo is impetuous, but also constant, yet for all his constancy and courage, he is emotionally unstable, and loves life and love so well that he readily embraces death. One could analyse in considerable detail the diverse qualities of all the characters; but in conclusion it should be noted that the tragic crisis is provoked not by some flaw or some *hamartia* in the characters, but from the sum of their potentialities, from their virtues as well as their

[1] *Cf.* H. E. Cain, Sh. Assn. Bulletin (U.S.A.), Oct., 1946. [2] I i 174-180; II ii 17 f.; III ii 73 f.; IV v 84 f.

failings, for in this play as in life the good and the bad work together. It is this which makes the tragedy inevitable, not merely any conventional theme of family enmity or personal failing: and it is this, with the magnificent poetry spoken by the two lovers, which has made it the most moving love-story in the literature of the world.[1]

[1]Feuillerat's conclusions on the nature and relations of the Quartos and Folio (1953) differ from any given above. There was, he assumes, a rhymed play, written about 1562, which was recast by author 'A' (see our vol. ii, p. 242); which recast play Shakespeare revised later in Acts I and II, and slightly in III-V. The revised text was transcribed by Crane, and provided copy for Q^1. This text was set aside when Shakespeare undertook radical revision, for which, as basis, he used the company's prompt book, and not Crane's MS.; and he then thoroughly revised Acts III-V, employing loose sheets for the purpose. This mixed text, with its second Shakespeare revision, touched up slightly by Crane, was handed, probably by the players themselves, to the printers for Q^2; and a copy of it became the new prompt book. F, based on Q^3, is improved only in punctuation and precision of stage directions; and here again, the hand of Crane is visible. (Feuillerat: C, 280-328.) The evidence for this complex history is extremely debatable.

DRAMATIS PERSONÆ

ESCALUS, Prince of Verona.
PARIS, a young nobleman, kinsman to the Prince.
MONTAGUE, } Heads of two Houses at variance.
CAPULET, }
An old Man, of the Capulet family.
ROMEO, son to Montague.
MERCUTIO, Kinsman to the Prince, and friend to Romeo.
BENVOLIO, Nephew to Montague, and friend to Romeo
TYBALT, Nephew to Lady Capulet.
PETRUCHIO, a Capulet partisan.
FRIAR LAURENCE, a Franciscan.
FRIAR JOHN, of the same order.
BALTHASAR, Servant to Romeo.
SAMPSON, } Servants to Capulet.
GREGORY, }
PETER, Servant to Juliet's Nurse.
ABRAHAM, Servant to Montague.
An Apothecary.
Three Musicians.
Page to Paris; another Page; an Officer.

LADY MONTAGUE, wife to Montague.
LADY CAPULET, wife to Capulet.
JULIET, daughter to Capulet.
Nurse to Juliet.

Citizens of Verona; kinsfolk of both houses; Maskers, Torchbearers, Guards, Pages, Watchmen, Attendants, and Servingmen.

Chorus.

SCENE: VERONA AND MANTUA.

DRAMATIS PERSONÆ] First given, imperfectly, by Rowe. Escalus is the Latinised form of the name of the historic Bartolomeo della Scala (or Scaliger), called Seigneur de l'Escale or le Seigneur Barthelemy de l'Escale in Boaistuau, Escalus in Brooke, and Senior Escala or lord Bartholomew of Escala in Painter and Prince Eskales in Q^2. Petruchio is usually omitted from the Dramatis Personæ: he is mentioned at I v 129 and appears in person with Tybalt at III i 33, but is mute. At IV iv 5 Capulet calls either his wife or the Nurse by the name of Angelica, which of the two is uncertain.

THE MOST
EXCELLENT AND LAMENTABLE TRAGEDY OF
ROMEO AND JULIET

THE PROLOGUE

Chorus.

Two households, both alike in dignity,
 In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
 Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
 A pair of star-crossed lovers take their life;
Whose misadventured piteous overthrows
 Doth with their death bury their parents' strife.
The fearful passage of their death-marked love,
 And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
 Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend. *Exit.*

THE . . . JULIET.] From Q^2 after the Prologue. Also after Prologue in Q^1, which omits *and lamentable*. Ff, which omit Prologue, omit in this heading *most . . . lamentable* THE PROLOGUE] From $Q^{1,2}$. Omitted in Ff. Rowe adds Prologue at end. *Chorus.*] Q^2 *Corus.* Omitted in Q^1 Ff. The corrupt version of the Prologue in Q^1 contains twelve lines against the fourteen lines of the Shakespearian sonnet in Q^2. 3 From . . . mutiny,] Q^1 From ciuill broyles broke into enmitie, 4 Where civil blood] Q^1 Whose ciuill warre 8 Doth] From Q^2. Omitted in Q^1 Ff. Rowe, Cam, Globe, Delius, Craig, Chambers, Durham, Dowden *Do* Herford, Kittredge, NCE, Houghton *Doth* 8-10 Doth . . . rage,]

Q^1 reads: (Through the continuing of their Fathers strife,
And death-markt passage of their Parents rage)

11 Which, . . . remove,] Q^1 omits. 14 What . . . mend.] Q^1 What here we want wee'l studie to amend.

ACT I

SCENE I. VERONA. A PUBLIC PLACE.

Enter Sampson and Gregory, with swords and bucklers, of the house of Capulet.

SAMPSON Gregory, on my word, we'll not carry coals.
GREGORY No, for then we should be colliers.
SAMPSON I mean, and we be in choler, we'll draw.
GREGORY Ay, while you live, draw your neck out of collar.
SAMPSON I strike quickly, being moved.
GREGORY But thou art not quickly moved to strike.
SAMPSON A dog of the house of Montague moves me.
GREGORY To move is to stir, and to be valiant is to stand. Therefore, if thou art moved, thou runn'st away.
SAMPSON A dog of that house shall move me to stand. I will take the wall of any man or maid of Montague's.
GREGORY That shows thee a weak slave; for the weakest goes to the wall.
SAMPSON 'Tis true; and therefore women, being the weaker vessels, are ever thrust to the wall. Therefore I will push Montague's men from the wall and thrust his maids to the wall.
GREGORY The quarrel is between our masters and us their men.
SAMPSON 'Tis all one, I will show myself a tyrant. When I have

ACT I SCENE I.] Omitted in Qq. Ff Actus Primus. Scæna Prima. VERONA. . . . PLACE.] Added by Capell. *Enter . . . Capulet.*] From Q^2 Ff. Q^1 Enter 2. Seruing-men of the Capolets. The speech-prefixes in this Sc. in Q^1 are: 1.; 2., [for Sampson and Gregory]; 1 Moun.; 2 Moun., [for Abram and another of the Montague servants]; Prince; M. wife; Benuo., Ben.; Wife [Capulet]; Moun., Mount.; Romeo, Rom., Ro. In Q^2: Samp., Sam.; Greg., Grego., Gre.; Abram, Abra.; Benuo., Ben., Benu., Benuol.; Tibalt, Tib.; Offi.; Capu., Cap.; Wife; Mount., Mounta., Moun.; M. Wife; Prince; Romeo, Ro., Rom. In F^1: Gregory, Greg., Gre., Gr.; Samp., Sam.; Abra.; Ben., Be.n.; Tyb.; Offi.; Cap.; Wife; Moun., Mount.; 2 Wife; Prince; Rom., Ro., Romeo. 1 on] Q^1 *of* Q^2 *on* Ff *A* or *a* Capell, Globe, Craig, Durham *o'* we'll . . . coals.] =we'll submit to no insults. 3 and] Q^1 Ff *if* Q^2 *and* Editors generally *an* Chambers *and* 4 of] Q^1 *of the* Q^2 *of* Ff *o' th* or *o' th'* Cam and others *o' the* Chambers, Herford, Kittredge, NCE *of* collar] Q^2 *choller*. 8, 9 To . . . away.] Two lines in Q^2 Ff, ending *stand:* . . . *away*. Q^1 corrupted prose. 10 A . . . stand.] Verse in Q^2 Ff. Omitted in Q^1. 10, 11 I . . . Montague's.] Prose in Q^2. Corrupt in Q^1. One line in Ff. 14 'Tis] Q^2 *Tis* Q^1 *Thats* Ff, Rowe, etc., Globe omit.

fought with the men, I will be cruel with the maids: I will cut off their heads.

GREGORY The heads of the maids?

SAMPSON Ay, the heads of the maids, or their maidenheads. Take it in what sense thou wilt.

GREGORY They must take it in sense that feel it.

SAMPSON Me they shall feel while I am able to stand; and 'tis known I am a pretty piece of flesh.

GREGORY 'Tis well thou art not fish; if thou hadst, thou hadst been poor-John. Draw thy tool. Here comes two of the house of Montagues.

Enter Abraham and Balthasar.

SAMPSON My naked weapon is out. Quarrel: I will back thee.

GREGORY How! turn thy back and run?

SAMPSON Fear me not.

GREGORY No, marry: I fear thee!

SAMPSON Let us take the law of our sides: let them begin.

GREGORY I will frown as I pass by, and let them take it as they list.

SAMPSON Nay, as they dare. I will bite my thumb at them, which is disgrace to them, if they bear it.

ABRAHAM Do you bite your thumb at us, sir?

SAMPSON I do bite my thumb, sir.

ABRAHAM Do you bite your thumb at us, sir?

SAMPSON (*aside to Gregory*) Is the law of our side, if I say ay?

GREGORY No.

SAMPSON No, sir, I do not bite my thumb at you, sir; but I bite my thumb, sir.

GREGORY Do you quarrel, sir?

ABRAHAM Quarrel, sir! No, sir.

SAMPSON But if you do, sir, I am for you. I serve as good a man as you.

19 cruel] From Q^4. Q^3 Ff *ciuil* or *civill* Q^1 is here corrupt. I will cut off] From Q^3. Q^1 *& off* Ff *and cut off* Rowe, etc., Globe follow F. 24 in] Q^1 *in* Omitted in $Q^{2, 3}$ F^1. 25, 26 Me . . . flesh.] Two lines in Ff, ending *stand:* . . . *flesh.* 28, 29 comes . . . Montagues.] Q^2 *Comes of the house of* Mountagues. Q^1 *comes two of the* Mountagues. Ff *comes of the House of the* Mountagues. Rowe, Delius follow F. Cam, Herford, Kittredge, NCE *comes two of the house of Montagues.* Globe, Craig, Durham, Dowden, Houghton *comes two of the house of the Montagues.* Chambers *comes of the house of Montague. Enter . . . Balthasar.*] Q^1 Enter two Seruingmen of the Montagues. Q^2 Ff Enter two other seruing men. (Ff Seruingmen.) Entry follows l. 38 in Dyce, Globe, Herford. 38 is disgrace] From $Q^{1, 2}$. Q^3 Ff *is a disgrace* Rowe, etc., Cam and others follow F. Chambers, Herford, Kittredge, NCE follow Q^3. 42 (*aside . . .*)] Aside added by Capell. 48 But] Ff, Rowe, Globe, Furness, Delius,

ABRAHAM No better.
SAMPSON Well, sir.

Enter Benvolio.

GREGORY (*aside to Sampson*) Say 'better.' Here comes one of my master's kinsmen.
SAMPSON Yes, better, sir.
ABRAHAM You lie.
SAMPSON Draw, if you be men. Gregory, remember thy swashing blow.

They fight.

BENVOLIO
Part, fools!

Beating down their weapons.

Put up your swords. You know not what you do.

Enter Tybalt.

TYBALT
What, art thou drawn among these heartless hinds?
Turn thee, Benvolio, look upon thy death.
BENVOLIO
I do but keep the peace. Put up thy sword,
Or manage it to part these men with me.
TYBALT
What, drawn, and talk of peace! I hate the word,
As I hate hell, all Montagues, and thee!
Have at thee, coward!

They fight.

Enter Officer and three or four Citizens with clubs or partisans.

Craig, Durham, Dowden, Houghton omit. Admitted in Cam, Herford, Kittredge, NCE. Q^1 omits whole passage. 51 *Enter Benvolio.*] Placed as in Q^2 Ff. Q^1 places after corrupt line corresponding to l. 51 in position. Dyce places after l. 58. Globe, Craig, Herford, Houghton after l. 57. Chambers places after l. 55, Durham after l. 51. 52 (*aside . . .*)] Aside added by Capell. 54 sir.] Q^2 *sir.* Omitted in Ff. Passage omitted in Q^1. 56 swashing] From Q^4. Q^2, ^{3} Ff *washing* Passage omitted in Q^1. Editors generally *swashing* Rowe, Durham *washing* interpreted as *swinging* 57 *They fight.*] From Q^2 Ff. Q^1 has here a S.D. covering the subsequent text as far as l. 74: They draw, to them enters *Tybalt*, they fight, to them the Prince, old *Mountague*, and his wife, old *Capulet* and his wife, and other Citizens and part them. 58 *Beating . . . weapons.*] Added by Capell. 60, 61 What . . . death.] Prose in Ff. Omitted in Q^1. 64 drawn,] From Q^2. Ff *draw,* Passage omitted in Q^1. 66 *They fight.*] Omitted in Qq. Ff Fight. *Enter . . . partisans.*] From Q^2. with *Officer and*

OFFICER
Clubs, bills, and partisans! Strike! Beat them down!
Down with the Capulets! Down with the Montagues!

Enter old Capulet in his gown, and Lady Capulet

CAPULET
What noise is this? Give me my long sword, ho!
LADY CAPULET
A crutch, a crutch! Why call you for a sword?
CAPULET
My sword, I say! Old Montague is come,
And flourishes his blade in spite of me.

Enter old Montague and Lady Montague.

MONTAGUE
Thou villain Capulet!—Hold me not, let me go.
LADY MONTAGUE
Thou shalt not stir one foot to seek a foe.

Enter Prince Escalus, with his train.

PRINCE
Rebellious subjects, enemies to peace,
Profaners of this neighbour-stainéd steel,—
Will they not hear? What, ho! you men, you beasts,
That quench the fire of your pernicious rage
With purple fountains issuing from your veins!
On pain of torture, from those bloody hands
Throw your mistempered weapons to the ground,
And hear the sentence of your movéd prince.
Three civil brawls, bred of an airy word,

added by Ed. Ff. Enter three or foure Citizens with Clubs. Chambers Enter three or four Citizens with clubs or partisans. Cam, Herford, Dowden Enter several of both houses, who join the fray; then enter Citizens and Peace officers, with Clubs. Durham similar with addition *clubs or partisans*. Globe, Delius, like Cam, etc.: Enter . . . fray; then enter Citizens with clubs. Craig, Houghton Enter several persons of both houses, who join the fray; then enter Citizens, with clubs and partisans. Kittredge, NCE follow Q^2, Kittredge adding entrance for an Officer and NCE for Officers. For Q^1 see note to ll. 56, 57. 67 OFFICER] Q^2 Offi. Ff Offi. *or* Offic. Cam, Herford, Dowden prefix for First Officer. Malone, Globe, Delius for First Citizen. Craig, Durham, Houghton Citizens. Chambers, Kittredge, NCE Officer. 68 Down . . . Montagues!] Cam conjecturally allocated to Citizens. *Enter . . . Capulet.*] Q^2 Ff Enter . . . and his wife. 72 *Enter . . . Montague.*] Q^2 Ff Enter old *Mountague* and his wife. 74 one] Q^2 *one* Ff *a* *Escalus,*] Q^2 Ff *Eskales,* 76 steel,—] Q^2 Ff *steele,* or *Steele,* or *Steel,* Passage omitted in Q^1. Daniel conj., Hudson *soil,*— The passage refers to the image of the stain on the bright sword, often used by Sh. 83 brawls,] Ff *Broyles,* or *Broils,*

By thee, old Capulet, and Montague,
Have thrice disturbed the quiet of our streets,
And made Verona's ancient citizens
Cast by their grave beseeming ornaments
To wield old partisans, in hands as old,
Cankered with peace, to part your cankered hate.
If ever you disturb our streets again
Your lives shall pay the forfeit of the peace.
For this time, all the rest depart away.
You, Capulet, shall go along with me;
And, Montague, come you this afternoon
To know our farther pleasure in this case,
To old Freetown, our common judgement place.
Once more, on pain of death, all men depart.

Exeunt all but Montague, Lady Montague, and Benvolio.

MONTAGUE
Who set this ancient quarrel new abroach?
Speak, nephew, were you by when it began?
BENVOLIO
Here were the servants of your adversary
And yours close fighting ere I did approach.
I drew to part them: in the instant came
The fiery Tybalt, with his sword prepared;
Which, as he breathed defiance to my ears,
He swung about his head, and cut the winds,
Who, nothing hurt withal, hissed him in scorn.
While we were interchanging thrusts and blows,
Came more and more, and fought on part and part,
Till the Prince came, who parted either part.
LADY MONTAGUE
O, where is Romeo? Saw you him to-day?
Right glad I am he was not at this fray.
BENVOLIO
Madam, an hour before the worshipped sun
Peered forth the golden window of the east,

86 Verona's] Q^2 Neronas 95 farther] From $Q^{1,2}$. Q^3 F^{1-3} *Fathers* F^4 *Father's* Globe, Delius, Craig, Chambers, Herford, Durham, Houghton *further* 97 *Exeunt . . . Benvolio.*] From Hudson, whom eds. generally follow. Qq Ff Exeunt. 98, 99 Who . . . began?] Ascribed to Lady Montague (M: wife) in Q^1. 105 swung] Q^2 *swoong* Ff *swong* Passage omitted in Q^1. 108, 109 part and part, . . . part.] Bulloch thought this should read *art and part*, after Scottish *airt and pairt;* and *depart.* 111 I am] From $Q^{1,3}$. Ff *am I,* Editors *I am* 113 Peered forth] Q^1 *Peept through*

A troubled mind drave me to walk abroad,
Where, underneath the grove of sycamore
That westward rooteth from the city's side,
So early walking did I see your son.
Towards him I made, but he was ware of me
And stole into the covert of the wood.
I, measuring his affections by my own,
Which then most sought where most might not be found,
Being one too many by my weary self,
Pursued my humour, not pursuing his,
And gladly shunned who gladly fled from me.

MONTAGUE

Many a morning hath he there been seen,
With tears augmenting the fresh morning's dew,
Adding to clouds more clouds with his deep sighs:
But all so soon as the all-cheering sun
Should in the farthest east begin to draw
The shady curtains from Aurora's bed,
Away from light steals home my heavy son,
And private in his chamber pens himself,
Shuts up his windows, locks fair daylight out,
And makes himself an artificial night.
Black and portentous must this humour prove,
Unless good counsel may the cause remove.

BENVOLIO

My noble uncle, do you know the cause?

MONTAGUE

I neither know it nor can learn of him.

BENVOLIO

Have you importuned him by any means?

MONTAGUE

Both by myself and many other friends:
But he, his own affections' counsellor,

114 drave . . . abroad,] Q^2 *driue abroad,* Q^1 *drew me from companie:* Ff *draue . . . abroad,* Editors follow F. 115 grove of sycamore] Q^2 *groue of Syramour,* Q^1 *groue* Sicamoure, 116 the city's] Q^1 *the Citties* Q^2 *this Citie* Ff *this City* Editors generally follow Malone *the city's* Chambers *this city* 118 Towards . . . made,] Q^1 *I drew towards him,* 121 Which . . . found,] Q^2 Ff *Which . . . sought, . . . found:* (F^2 *found* F^3, ^{4} *found,*) Q^1 *That most are busied when th' are most alone,* Pope, Globe, Craig, Houghton follow Q^1. Rowe, Cam, Delius, Chambers, Herford, Durham, Dowden, Kittredge, NCE follow Q^2 F reading *sought . . . found,* 123 humour,] Q^2 *humor,* Q^1 *honor,* Ff *Honour,* 129 farthest] Q^2 Ff *farthest* Globe, Craig, Herford, Durham, Houghton *furthest* 135 portentous] $Q^{2, 3}$ F^1 *portendous* Q^1 *portentious* 140 other] F^1 *others* 141 his] Q^2 *is* Ff *his* Passage omitted in Q^1.

Is to himself—I will not say how true—
But to himself so secret and so close,
So far from sounding and discovery,
As is the bud bit with an envious worm,
Ere he can spread his sweet leaves to the air,
Or dedicate his beauty to the sun.
Could we but learn from whence his sorrows grow,
We would as willingly give cure as know.

Enter Romeo.

BENVOLIO
See, where he comes. So please you step aside,
I'll know his grievance, or be much denied.
MONTAGUE
I would thou wert so happy by thy stay
To hear true shrift. Come, madam, let's away.

Exeunt Montague and Lady.

BENVOLIO
Good morrow, cousin.
ROMEO Is the day so young?
BENVOLIO
But new struck nine.
ROMEO Ay me! sad hours seem long.
Was that my father that went hence so fast?
BENVOLIO
It was. What sadness lengthens Romeo's hours?
ROMEO
Not having that which, having, makes them short.
BENVOLIO
In love?
ROMEO
Out.
BENVOLIO
Of love?
ROMEO
Out of her favour where I am in love.
BENVOLIO
Alas, that love, so gentle in his view,

147 sun.] Q^2 Ff *same*. Passage omitted in Q^1. Theobald's emendation (*apud* Pope) generally adopted. 149 *Enter Romeo.*] Placed as in Q^2 Ff. Q^1 places after l. 137. Dyce, Craig, Houghton place after l. 153. 153 *Exeunt . . . Lady.*] Q^2 Ff Exeunt. Q^1 omits. 156 hence] F^1 *henec* 160 Out.] As in $Q^{1, 2}$ Ff. Rowe reads *Out*— and most editors follow.

Should be so tyrannous and rough in proof!

ROMEO

Alas, that love, whose view is muffled still,
Should without eyes see pathways to his will!
Where shall we dine? O me! What fray was here?
Yet tell me not, for I have heard it all.
Here's much to do with hate, but more with love.
Why, then, O brawling love! O loving hate!
O anything, of nothing first create!
O heavy lightness! serious vanity!
Mis-shapen chaos of well-seeming forms!
Feather of lead, bright smoke, cold fire, sick health!
Still-waking sleep, that is not what it is!
This love feel I, that feel no love in this.
Dost thou not laugh?

BENVOLIO No, coz, I rather weep.

ROMEO

Good heart, at what?

BENVOLIO At thy good heart's oppression.

ROMEO

Why, such is love's transgression.
Griefs of mine own lie heavy in my breast,
Which thou wilt propagate, to have it prest
With more of thine. This love that thou hast shown
Doth add more grief to too much of mine own.
Love is a smoke made with the fume of sighs;
Being purged, a fire sparkling in lovers' eyes;
Being vexed, a sea nourished with lovers' tears.
What is it else? A madness most discreet,
A choking gall and a preserving sweet.
Farewell, my coz.

BENVOLIO Soft! I will go along.
And if you leave me so, you do me wrong.

171 create!] Q^1 *create!* Q^2 F^1 *created:* F^{2-4} *create:* Cam and others follow Q^1. Delius, Herford, Dowden *created!* Durham *create.* Delius evidently thinks the Q^1 form due to the desire for a rhyme which is rather out of place. Herford calls the rhyme gratuitous. Apart from the greater euphony lent by *create*, occasional rhymes are conspicuous in the verse. 179 Why, such] Keightley *Why, gentle cousin, such* "I make this insertion with confidence," writes K.; "for this is the only speech in this play beginning with a short line not complementary to the end of a preceding speech." 180 breast,] Q^1 *hart,* This Q^1 reading spoils the rhyme. 181 it] Q^1 *them* 184 made] Q^1 *raisde* Q^2 Ff *made* Pope, Cam, Globe, Craig, Dowden, Kittredge *raised* or *rais'd* Rowe, Delius, Chambers, Herford, Durham, NCE, Houghton *made* 185 purged,] Johnson conj. *urg'd* 186 lovers'] Q^2 Ff *louing* Q^1 *a louers* Editors *lovers'* 188 choking] Kellner *cloying*

ROMEO
Tut, I have lost myself; I am not here:
This is not Romeo, he's some other where.
BENVOLIO
Tell me in sadness, who is that you love?
ROMEO
What, shall I groan and tell thee?
BENVOLIO Groan! Why, no;
But sadly tell me who.
ROMEO
Bid a sick man in sadness make his will.
Ah, word ill urged to one that is so ill!
In sadness, cousin, I do love a woman.
BENVOLIO
I aimed so near when I supposed you loved.
ROMEO
A right good markman! And she's fair I love.
BENVOLIO
A right fair mark, fair coz, is soonest hit.
ROMEO
Well, in that hit you miss. She'll not be hit
With Cupid's arrow. She hath Dian's wit,
And in strong proof of chastity well armed,
From love's weak childish bow she lives uncharmed.
She will not stay the siege of loving terms,
Nor bide the encounter of assailing eyes,
Nor ope her lap to saint-seducing gold.
O, she is rich in beauty, only poor

191 lost] $Q^{1,3}$ Ff *lost* Daniel, NCE *left* 193 who . . . love?] From Q^3 Ff. Q^1 *whome she is you loue?* Keightley *who she is you love.* Daniel *who is't that you love* or *who 'tis* etc. Singer *who 'tis* etc. Editors follow Q^3 F. 194, 195 Groan! . . . who.] Hanmer's arrangement. One line in Q^3 Ff. The line in Q^1 is *Why no, but sadly tell me who.* 196 Bid . . . will.] From Q^1. Q^3 F^1 *A sicke man in sadnesse makes his will.* F^{2-4} *A sicke man in good sadnesse makes his will:* Cam, Globe, Delius and others follow Q^1. 197 Ah, word] Q^1 *Ah word* Q^3 F^1 *A word* F^{2-4} *O, word* Cam and others *Ah, word* or *Ah! word* Delius *A word* 199 near] Q^1 *right,* 200 markman!] Q^3 *mark man,* Q^1 *mark-man,* $F^{1,3}$ *marke man,* $F^{2,4}$ *marks-man,* Editors generally *markman!* Kittredge *markman!* 202 Well,] Q^1 *But* 205 uncharmed.] Q^3 Ff *vncharmd.* or *vncharm'd.* Q^1 *vnharm'd,* Editors generally *unharm'd.* Sampson, Houghton *uncharm'd* Sampson's note, p. 145, is that 'uncharmed' means 'unbewitched.' He adds: "Love's arrow has not only missed her, but is powerless against her." He thinks 'from' is more appropriate to 'uncharmed' than to 'unharmed.' 206 She . . stay] From Q^3 Ff. Q^1 *Shee'le not abide* 207 bide] From Q^3 $F^{2,4}$ $F^{1,3}$ *bid* Line omitted in Q^1, but see note to l. 206. 208 ope] $Q^{1,3}$ F^{2-4} *ope* F^1 *open*

That, when she dies, with beauty dies her store.

BENVOLIO
Then she hath sworn that she will still live chaste?

ROMEO
She hath, and in that sparing makes huge waste;
For beauty, starved with her severity,
Cuts beauty off from all posterity.
She is too fair, too wise, wisely too fair,
To merit bliss by making me despair.
She hath forsworn to love; and in that vow
Do I live dead that live to tell it now.

BENVOLIO
Be ruled by me, forget to think of her.

ROMEO
O, teach me how I should forget to think.

BENVOLIO
By giving liberty unto thine eyes:
Examine other beauties.

ROMEO 'Tis the way
To call hers, exquisite, in question more.
These happy masks that kiss fair ladies' brows,
Being black, puts us in mind they hide the fair.
He that is strucken blind can not forget
The precious treasure of his eyesight lost.
Show me a mistress that is passing fair,
What doth her beauty serve but as a note
Where I may read who passed that passing fair?
Farewell. Thou canst not teach me to forget.

BENVOLIO
I'll pay that doctrine or else die in debt. *Exeunt.*

210 That, . . . store.] From $Q^{1,2}$ Ff. Rowe and modern eds. follow Q F. Theobald, Dyce *That, . . . with her dies Beauty's Store.* Keightley followed but read *beauty store.* The meaning of the line may be gathered by comparing *Venus and Adonis,* l. 1019, quoted by Keightley, *For he being dead, with him is beauty slain. Cf.* our l. 214 above. Kittredge's explanation, similar to Johnson's, is that all her store of beauty (and therefore all the beauty in the world) dies with her, for she leaves no posterity. 212 makes] Q^2 F^1 *make* Passage omitted in Q^1. 215 wise, wisely too] F^1 *wisewi:sely too* 222, 223 'Tis . . . more.] One line in Q^2 Ff. Pope's arrangement. Passage omitted in Q^1. Keightley proposes reading *hers exquisite,* or rather *to question* 225 puts] Q^2 $F^{1,2}$ *puts* $F^{3,4}$ *put* Passage omitted in Q^1. Cam and others *put* Chambers, Kittredge, NCE *puts* 226 can not] Q^2 Ff *cannot* Q^1 omits passage. Sir George Young remarks that the emphasis is on *not*

SCENE II. VERONA. A STREET.

Enter Capulet, Paris, and the Clown (Servant).

CAPULET
But Montague is bound as well as I,
In penalty alike; and 'tis not hard, I think,
For men so old as we to keep the peace.

PARIS
Of honourable reckoning are you both;
And pity 'tis you lived at odds so long.
But now, my lord, what say you to my suit?

CAPULET
But saying o'er what I have said before.
My child is yet a stranger in the world:
She hath not seen the change of fourteen years.
Let two more summers wither in their pride
Ere we may think her ripe to be a bride.

PARIS
Younger than she are happy mothers made.

CAPULET
And too soon marred are those so early made.
The earth hath swallowed all my hopes but she:
She is the hopeful lady of my earth.
But woo her, gentle Paris, get her heart:
My will to her consent is but a part.
And she agree, within her scope of choice
Lies my consent and fair according voice.
This night I hold an old accustomed feast,
Whereto I have invited many a guest,
Such as I love; and you among the store,
One more, most welcome, makes my number more.

SCENE II. . . . STREET.] Added by Ed. *Enter . . . (Servant)*] Q^2 Ff Enter *Capulet*, Countie *Paris*, and the Clowne. Q^1 Enter Countie *Paris*, old *Capulet* The speech-prefixes in this Sc. in Q^1 are: Capu., Cap.; Paris; Ser., Seru.; Ben.; Romeo, Rom., Ro. In Q^2: Capu.; Par., Pari.; Seru., Ser.; Ben.; Romeo, Rom., Ro. In F^1: Capu.; Par., Pari.; Ser.; Ben.; Rom. 1 But] Q^2 *But* Ff omit. Passage omitted in Q^1. 13 made.] Q^1 *maried:* 14 The earth . . . swallowed] Q^2 F^1 *Earth hath swallowed* $F^{2\text{-}4}$ *Earth up hath swallowed* Q^1 omits passage. Q^4 *The earth hath swallowed* Cam and others *The earth . . . swallow'd* Craig, Durham *Earth . . . swallow'd* Chambers *Earth . . . swallowëd* Kittredge *The earth . . . swallowed* 15 She is] Q^2 *Shees* F^1 *Shee's* Q^4 $F^{2\text{-}4}$ *She is* Q^1 omits passage. Editors *She is* lady . . . earth.] Kellner conj. *bud of my bare tree.* earth.] Keightley *fee* (*i.e.* feud, fief). Bulloch *three.* These and other emendations made for rhyme.

At my poor house look to behold this night
Earth-treading stars that make dark heaven light.
Such comfort as do lusty young men feel
When well-apparelled April on the heel
Of limping winter treads, even such delight
Among fresh female buds shall you this night
Inherit at my house. Hear all, all see,
And like her most whose merit most shall be;
Which on more view of many, mine being one
May stand in number, though in reck'ning none.
Come, go with me. (*To Servant*) Go, sirrah, trudge about
Through fair Verona: find those persons out
Whose names are written there, and to them say
My house and welcome on their pleasure stay.

Exeunt Capulet and Paris.

SERVANT Find them out whose names are written here! It is written that the shoemaker should meddle with his yard and the tailor with his last, the fisher with his pencil and the painter with his nets; but I am sent to find those persons whose names are here writ, and can never find what names the writing person hath here writ. I must to the learnéd. In good time.

Enter Benvolio and Romeo.

25 make dark heaven light.] From $Q^{1,2}$ Ff. Warburton called this nonsense and proposed *make dark even light.* Theobald *make dark heaven's light.* Modern eds. adhere to Q F (including Q^1). The sense is that the brilliant dancers are likened to stars that illumine dark heaven. Knight remarks that the masquerading sc. seems to indicate that the room opened into a garden and quotes: "Her beauty hangs upon the cheek of night." Staunton thinks *dark heaven* apposite because the stage was hung with black for a tragedy (Furness, 33). 28 limping] Q^1 *lumping* 29 female] Q^1 F^{2-4} *female* Q^2 F^1 *fennell* Editors generally *female* Durham *fennel* 32, 33 Which . . . none.] Punctuation in Q^2 Ff is *view, . . . many, . . . one, . . . number, . . . none.* Q^1 *Such amongst view of many myne beeing one, May stand in number though in reckoning none.* Capulet's seeming disparagement of Juliet's charms is of course calculated to enhance her merits. For many emendations see Furness, 34-36. Modern editors follow Q^2, with changes in punctuation. 33 reck'ning] Cam and others *reckoning* Cases in which editors have similarly supplied such elided letters are not as a rule further noticed in the footnotes to this play. 34 (*To Servant*)] Added by Dyce. 37 *Exeunt . . . Paris.*] From Rowe. Q^1 Exeunt. Q^2 Ff Exit. 38 written here!] Q^1 *written here,* Q^2 $F^{3,4}$ *written. Here* F^1 *written. Heere* F^2 *written. Heert* Cam and others *written here!* Delius, Kittredge *written here?* 42 here writ,] From Q^2. Ff *writ,* Q^1 omits passage. 43 I . . . learnéd.] In parenthesis in Q^2 Ff.

BENVOLIO
Tut, man, one fire burns out another's burning;
One pain is lessened by another's anguish;
Turn giddy, and be holp by backward turning;
One desperate grief cures with another's languish.
Take thou some new infection to thy eye,
And the rank poison of the old will die.
ROMEO
Your plantain-leaf is excellent for that.
BENVOLIO
For what, I pray thee?
ROMEO For your broken shin.
BENVOLIO
Why, Romeo, art thou mad?
ROMEO
Not mad, but bound more than a madman is;
Shut up in prison, kept without my food,
Whipt and tormented and—God-den, good fellow.
SERVANT
God gi' god-den. I pray, sir, can you read?
ROMEO
Ay, mine own fortune in my misery.
SERVANT Perhaps you have learned it without book. But, I pray, can you read anything you see?
ROMEO Ay, if I know the letters and the language.
SERVANT Ye say honestly. Rest you merry!
ROMEO Stay, fellow: I can read.

He reads the letter.

'Signior Martino and his wife and daughters.
County Anselme and his beauteous sisters.
The lady widow of Vitruvio.

44, 45 another's . . . another's] Kellner *another . . . another* 48 thy] $Q^{1,2}$ *thy* Ff *the* 55 God-den,] $Q^{1,2}$ F^{1-3} *Godden* F^4 *Good-e'en,* Cam, Globe, Herford, Kittredge, NCE *God-den,* Furness, Delius, Craig, Durham, Houghton *Good den,* Chambers *Godden,* Dowden *Good-den,* 56 God gi' god-den.] $Q^{1,2}$ F^{1-3} *Godgigoden,* F^4 *God gi' Good-e'en,* Cam, Globe, Herford, NCE *God gi' god-den.* Furness, Delius, Craig, Durham, Houghton *God gi' good den.* Chambers *Godgigoden.* Dowden *God gi' good-den.* Kittredge *God gi' go-den.* 58, 59 Perhaps . . . see?] Prose in Q^1. Q^2 Ff two lines, ending *booke: . . . see?* 62 *He . . . letter.*] From $Q^{1,2}$ Ff. 63-71 'Signior . . . Helena.'] Prose in Qq Ff. Nine lines of verse in Dyce, Chambers, Dowden, Kittredge. Cam and others prose. The text of Q^1 is remarkably similar to that of Q^2, including the form *Vtruuio,* 64 Anselme] Dyce, Chambers, Kittredge *Anselmo* 65 Vitruvio.] $Q^{1,2}$ F^1 *Vtruuio,* F^2 *Vtruvio* $F^{3,4}$ *Vitruvio.*

Signior Placentio and his lovely nieces.
Mercutio and his brother Valentine.
Mine uncle Capulet, his wife, and daughters
My fair niece Rosaline, and Livia.
Signior Valentio and his cousin Tybalt.
Lucio and the lively Helena.'
A fair assembly. Whither should they come?

SERVANT Up.

ROMEO Whither? To supper?

SERVANT To our house.

ROMEO Whose house?

SERVANT My master's.

ROMEO
Indeed, I should have asked you that before.

SERVANT Now I'll tell you without asking: my master is the great rich Capulet; and if you be not of the house of Montagues, I pray come and crush a cup of wine. Rest you merry! *Exit.*

BENVOLIO
At this same ancient feast of Capulet's
Sups the fair Rosaline whom thou so loves,
With all the admiréd beauties of Verona.
Go thither, and with unattainted eye
Compare her face with some that I shall show,
And I will make thee think thy swan a crow.

ROMEO
When the devout religion of mine eye
Maintains such falsehood, then turn tears to fire;
And these, who, often drowned, could never die,
Transparent heretics, be burnt for liars!
One fairer than my love! The all-seeing sun
Ne'er saw her match since first the world begun.

69 and Livia.] Q^1 *and Liuia* Q^2 Ff *Liuia,* Dyce, Chambers, Kittredge *and Livia;* 73-75 SERVANT Up. . . . house.] This text follows that in $Q^{1, 2}$ Ff, except that $Q^{1, 2}$ read *Whither to supper?* (Q^1 *Whether*). Theobald changed to: Romeo. *Whither?* Servant. *To supper; to our house.* Malone, Furness followed Theobald. Staunton conj. that the Servants' *Up* was a misprint for *To sup.*, so that Romeo's *Whither to supper?* would follow; but Q^1's evidence is against this. Many eds. have followed Theobald, including Cam, Globe, Craig, Durham, Kittredge, Houghton. Delius, Chambers follow $Q^{1, 2}$. Dowden, NCE Serv. *Up.* Rom. *Whither? To supper?* (Dowden *Up*—). 81 *Exit.*] Omitted in Qq. 83 loves,] $Q^{1, 2}$ F^1 *loues:* F^{2-4} *lovest:* Cam, Globe, Herford, Dowden *lovest,* Delius, Craig, Durham, Houghton *lov'st* Kittredge *lov'st;* Chambers, NCE *loves,* 89 fire;] Q^1 *fire,* Q^2 *fier:* Ff *fire:* Editors mostly follow Pope in reading *fires* but there are so many rhymes in Elizabethan poetry of a word ending in *s* with a word ending without *s*, that it is hazardous to go against the united testimony of Q F. Chambers *fire!*

BENVOLIO
Tut, you saw her fair, none else being by,
Herself poised with herself in either eye;
But in that crystal scales let there be weighed
Your lady's love against some other maid
That I will show you shining at this feast,
And she shall scant show well that now seems best.
ROMEO
I'll go along, no such sight to be shown,
But to rejoice in splendour of mine own. *Exeunt.*

SCENE III. VERONA. A ROOM IN CAPULET'S HOUSE.

Enter Lady Capulet and Nurse.

LADY CAPULET
Nurse, where's my daughter? Call her forth to me.
NURSE
Now, by my maidenhead at twelve year old,
I bade her come. What, lamb! what, ladybird!—
God forbid!—Where's this girl? What, Juliet!

Enter Juliet.

JULIET How now! who calls?
NURSE Your mother.
JULIET Madam, I am here. What is your will?

96 that] Rowe, Gould and some early eds. *those scales* was, however, used as a singular noun sometimes. 97 lady's love] Q^1 *Ladyes loue*, Q^2 Ff *Ladies loue* Theobald, followed by various early editors, *lady-love* Grant White and Keightley doubted if that word was in use; but Dyce quoted *lady loue* as used in 1594 (Furness, 41). The line has given rise to much difference of view. *maid* here *represents maid's* 99 she . . . well] From $Q^{1, 2}$. F^1 *she shew scant shell, well*, F^2 *shele shew scant, well*, $F^{3, 4}$ *she'l shew scant well*, Modern eds. follow Q. seems] $Q^{1, 2}$ *seemes* Q^3 $F^{1, 2}$ *shewes* $F^{3, 4}$ *shews* Cam, Chambers, Kittredge, NCE *seems* Globe, Delius, Craig, Herford, Durham, Houghton *shows* 101 *Exeunt.*] Added by Pope. SCENE III.] Added by Capell. VERONA. . . . HOUSE.] Added by Ed. after Capell. *Enter . . . Nurse.*] $Q^{1, 2}$ Ff Enter *Capulets* wife and Nurse. (Q^1 Nurce.) The speech-prefixes in this Sc. in Q^1 are: Wife, W.; Nurce, Nnrce; Iuliet, Iul.; Clowne. In Q^2: Wife, Old La., Mo.; Nurse, Nur.; Iuliet, Iuli.; Ser. In F^1: Wife. Old La., Mo.; Nurse, Nur.; Iuliet, Iule., Iuli.; Ser. The Nurse's lines are printed in italics in $Q^{1, 2}$; except l. 96 in Q^2 which is in roman and is omitted in Q^1. 2-4 Now . . . Juliet!] Prose in Qq Ff. Verse first in Johnson, whom eds. follow. Gould, 33, thought the Nurse's speeches were prose. 5-7 How . . . will?] Arranged as in Qq Ff. Capell printed in two lines, ending *here. . . . will?*, and Globe, Delius, Dowden, Kittredge, NCE follow him.

LADY CAPULET
This is the matter. Nurse, give leave awhile,
We must talk in secret.—Nurse, come back again:
I have remembered me, thou's hear our counsel.
Thou knowest my daughter's of a pretty age.
NURSE
Faith, I can tell her age unto an hour.
LADY CAPULET
She's not fourteen.
NURSE I'll lay fourteen of my teeth,—
And yet, to my teen be it spoken, I have but four,—
She's not fourteen. How long is it now
To Lammastide?
LADY CAPULET A fortnight and odd days.
NURSE
Even or odd, of all days in the year,
Come Lammas Eve at night shall she be fourteen.
Susan and she—God rest all Christian souls!—
Were of an age. Well, Susan is with God:
She was too good for me:—but, as I said,
On Lammas Eve at night shall she be fourteen;
That shall she, marry: I remember it well.
'Tis since the earthquake now eleven years;
And she was weaned,—I never shall forget it—
Of all the days of the year, upon that day:
For I had then laid wormwood to my dug,
Sitting in the sun under the dovehouse wall.
My lord and you were then at Mantua:—
Nay, I do bear a brain:—but, as I said,
When it did taste the wormwood on the nipple
Of my dug, and felt it bitter, pretty fool,
To see it tetchy, and fall out with the dug!

8-11 This . . . age.] Verse first in Capell. Prose in Qq Ff. Eds. follow Capell. 13-16 I'll . . . Lammastide?] Prose in Q^1. Prose in Q^2 except *How . . . Lammas tide?* in separate line. Four lines in Ff, ending *teeth, . . . spoken, . . . fourteene, . . .* Lammas *tide?* Arranged by Steevens, whom eds. follow. 15 She's] Q^1 F^1 *shee's* Q^2 F^2 *shees* $F^{3,4}$ *she's* Steevens, Cam and others *She is* NCE *She's* Granville Barker: DM, 69, points out that *She's* is correct, there being need for a pause after *fourteen.* 17-49 Even . . . 'Ay.'] Verse first in Capell. Prose in Qq Ff. Modern editors follow Capell. The many dashes in this speech are editorial additions. Kittredge used brackets for parenthesis. Fripp, ii 512, held that Danter and Creed, printers of Q^1 and Q^2, economised space by printing this speech in prose. Edith Sitwell thinks it should be printed in prose, which conveys better the pauseless movement, . . . the breathlessness of the old woman's talk (Sitwell, 134). 18 shall] Q^2 *stal* 24 eleven] Q^1 eleauen Q^2 eleuen Ff *eleuen*

Shake, quoth the dove-house. 'Twas no need, I trow,
To bid me trudge.
And since that time it is aleven years;
For then she could stand high-lone. Nay, by th' rood,
She could have run and waddled all about;
For even the day before, she broke her brow;
And then my husband,—God be with his soul!
A was a merry man—took up the child.
'Yea,' quoth he, 'dost thou fall upon thy face?
Thou wilt fall backward when thou hast more wit;
Wilt thou not, Jule?' and, by my halidom,
The pretty wretch left crying, and said 'Ay.'
To see now how a jest shall come about!
I warrant, and I should live a thousand years,
I never should forget it. 'Wilt thou not, Jule?' quoth he;
And, pretty fool, it stinted, and said 'Ay.'

LADY CAPULET

Enough of this! I pray thee, hold thy peace.

NURSE

Yes, madam. Yet I cannot choose but laugh
To think it should leave crying, and say 'Ay.'
And yet, I warrant, it had upon it brow
A bump as big as a young cock'rel's stone;
A perilous knock; and it cried bitterly.
'Yea,' quoth my husband, 'fall'st upon thy face?

34 Shake, quoth the dove-house.] Alluding no doubt to the earthquake. For *quoth* Daniel proposed *go'th*. He quoted Peele's *Old Wives' Tale*, "bounce quoth the guns" (Mal. Soc. Reprint, l. 801); but also Dekker's *Honest Whore*, "bounce goes the guns." Delius takes the line literally: following the earthquake the dove-house emitted a rending sound and threatened collapse. Kittredge remarks that the Nurse personifies the dove-house. 36 aleven] Q^1 aleauen Q^2 a leven F^1 *a eleuen* $F^{2\text{-}4}$ *eleuen* Editors mostly *eleven* Chambers *a 'leven* years;] Q^1 yeare: 37 she could] Q^1 could *Iuliet* high-lone.] Q^1 *high lone*, Q^2 *hylone*, Q^3 *a lone*, Ff *alone*, Cam, Chambers, Herford, Dowden, Kittredge, NCE *high-lone;* Globe, Delius, Furness *alone;* Craig, Durham, Houghton *high lone;* by th'] Q^1 by the Q^2 byth $F^{1\text{-}3}$ *bi' th'* F^4 *byth'* Cam and others *by the* Kittredge *by th'* 41 A] Q^2 F^1 a Q^1 hee Cam and others *A'* Delius, Kittredge, NCE *'A* 44 Jule?'] Q^1 *Iuliet?* Q^2 *Iule?* F^1 Iule? $F^{2,3}$ Juliet? F^4 Juliet? halidom,] Q^1 hollidam, Q^2 holydam, Ff *holy-dam*, Cam, Globe, Chambers, Herford, Dowden, NCE *holidame*, Delius, Furness *holy-dam*, Craig, Durham, Houghton *halidom*, Kittredge *holidam*, 47 and] Q^1 if should] From $Q^{1,2}$ $F^{3,4}$. $F^{1,2}$ *shall* 48 Jule?'] Q^1 *Iuliet?* Q^2 *Iule* $F^{1\text{-}3}$ Iulet F^4 Juliet? 51-58 Yes, . . . 'Ay.'] Verse first in Capell, whom eds. follow. Prose in Qq Ff. 53 it] Q^2 $F^{1,2}$ *it* $F^{3,4}$ *its* Passage omitted in Q^1. Cam, Herford, Dowden, Durham, Kittredge, NCE *it* Globe, Delius, Craig, Chambers, Houghton *its* (*it*=old genitive of *it*) 55 perilous] Globe, Craig, Durham *parlous* after Capell.

Thou wilt fall backward when thou comest to age;
Wilt thou not, Jule?' It stinted, and said 'Ay.'

JULIET
And stint thou too, I pray thee, Nurse, say I.

NURSE
Peace, I have done. God mark thee to his grace!
Thou wast the prettiest babe that e'er I nursed.
And I might live to see thee married once,
I have my wish.

LADY CAPULET
Marry, that 'marry' is the very theme
I came to talk of. Tell me, daughter Juliet,
How stands your dispositions to be married?

JULIET
It is an honour that I dream not of.

NURSE
An honour! were not I thine only nurse,
I would say thou hadst sucked wisdom from thy teat.

LADY CAPULET
Well, think of marriage now: younger than you
Here in Verona, ladies of esteem,
Are made already mothers. By my count,
I was your mother much upon these years
That you are now a maid. Thus then in brief:
The valiant Paris seeks you for his love.

NURSE
A man, young lady! Lady, such a man
As all the world—why, he's a man of wax.

LADY CAPULET
Verona's summer hath not such a flower.

NURSE
Nay, he's a flower: in faith, a very flower.

58 Jule?] Q^2 *Iule?* F^1 Iule? $F^{2,3}$ Juliet F^4 Juliet? Passage omitted in Q^1. 60 Peace, . . . done.] Q^1 Well goe Thy waies, Hoppe thinks this anticipation of II iv 44. 60-63 Peace, . . . wish.] Verse first in Pope, whom eds. follow. Prose in Qq Ff. 64 Marry, that 'marry'] Q^2 *Marrie, that marrie* Q^1 *And that same marriage* Ff *Marry that marry* 66 stands your dispositions] From Q^2. Q^1 *stand you affected* Ff *stands your disposition* Cam and others follow F. NCE follows Q^2. 67, 68 honour . . . honour!] Q^1 *honor* . . . honor! Q^2 *houre* . . . houre, $F^{1,2}$ *houre . . . houre*; $F^{3,4}$ *hour . . . hour,* Cam and others *honour . . . honour!* Chambers *hour . . . hour!* Kittredge *honour . . . honour?* 68, 69 An . . . teat.] Verse first in Pope, whom eds. follow. Prose in Qq Ff. 72 mothers. By my count,] Q^2 *mothers by my count.* Ff *mothers. By my count* (F^4 *count,*) 76, 77 A . . . wax.] Verse first in Pope, whom eds. follow. Prose in Qq Ff. 77 man of wax.]=dainty as a wax model. See Furness, 48, 49.

LADY CAPULET
What say you? Can you love the gentleman?
This night you shall behold him at our feast.
Read o'er the volume of young Paris' face,
And find delight writ there with beauty's pen.
Examine every married lineament,
And see how one another lends content;
And what obscured in this fair volume lies
Find written in the margent of his eyes.
This precious book of love, this unbound lover,
To beautify him, only lacks a cover.
The fish lives in the sea; and 'tis much pride
For fair without the fair within to hide.
That book in many's eyes doth share the glory
That in gold clasps locks in the golden story.
So shall you share all that he doth possess,
By having him making yourself no less.
NURSE
No less! nay, bigger: women grow by men.
LADY CAPULET
Speak briefly, can you like of Paris' love?
JULIET
I'll look to like, if looking liking move;
But no more deep will I endart mine eye
Than your consent gives strength to make it fly.

Enter a Servingman.

SERVINGMAN Madam, the guests are come, supper served up, you called, my young lady asked for, the Nurse cursed in the pantry, and everything in extremity. I must hence to wait. I beseech you, follow straight.

84 married] From Q^2. Passage omitted in Q^1. Ff *Seuerall* Cam and others *married* Rowe, etc., Delius *several* 85 content;] Gould conj. *concent, i.e.*, agreement, harmony 90 lives] Gould conj. *shines* thinking *shines* more apposite and the phrase a translation of *in mare micunt pisces*. Cowden Clarke interpreted the passage as meaning that the 'fish' is not yet caught, *i.e.*, the bride to marry Paris has not yet been won. Kittredge rejects this and other suggestions as desperate and improbable; and points out that in *Much Ado* III i 26, 27 the beauty of both river and fish is expressed. 91 fair within] From Ff. Q^2 *faire, within* Passage omitted in Q^1. 96 bigger: women] From Ff. Q^2 *bigger women* Passage omitted in Q^1. 99 endart] Q^1 *engage* 100 it] Q^1 F^{2-4} *it* Omitted in Q^2, ^{3} F^1. *Enter a Servingman.*] From Ff. Q^1 Enter Clowne. Q^2 Enter Seruing. Cam, Kittredge Enter a Servingman. Globe and others Enter a Servant. Chambers Enter *Peter* the Clown.

LADY CAPULET
We follow thee. (*Exit Servingman.*) Juliet, the County stays.
NURSE
Go, girl, seek happy nights to happy days. *Exeunt.*

SCENE IV. VERONA. A STREET.

Enter Romeo, Mercutio, Benvolio, with five or six other Maskers, Torchbearers.

ROMEO
What, shall this speech be spoke for our excuse?
Or shall we on without apology?
BENVOLIO
The date is out of such prolixity.
We'll have no Cupid hoodwinked with a scarf,
Bearing a Tartar's painted bow of lath,
Scaring the ladies like a crow-keeper;
Nor no without-book prologue, faintly spoke
After the prompter, for our entrance;
But, let them measure us by what they will,
We'll measure them a measure, and be gone.
ROMEO
Give me a torch. I am not for this ambling;
Being but heavy, I will bear the light.
MERCUTIO
Nay, gentle Romeo, we must have you dance.
ROMEO
Not I, believe me. You have dancing shoes
With nimble soles: I have a soul of lead
So stakes me to the ground I cannot move.
MERCUTIO
You are a lover: borrow Cupid's wings,
And soar with them above a common bound.

105 (*Exit Servingman.*)] Ff Exit. after l. 104. Omitted in Qq. 106 *Exeunt.*] Omitted in Q^1. SCENE IV.] Added by Steevens. VERONA. A STREET.] Added by Ed. after Capell. *Enter . . . Torchbearers.*] From Q^2 Ff. Q^1 Enter Maskers with *Romeo* and a Page. The speech-prefixes in this Sc. in Q^1 are: Ro., Rom.; Benuoleo, Ben.; Mer. In Q^2: Romeo, Rom., Ro.; Ben., Benu.; Mercu., Mer., Horatio. In F^1: Rom., Ro.; Ben.; Mer., Hora. 7, 8 Nor . . . entrance;] Inserted by Pope from Q^1 and generally adopted. Omitted in Q^2 Ff. Hoppe, 184, remarks: "The verses have no authority except Q^1 and may not be Shakespearian at all, despite their aptness in that context." Fripp, ii 513, holds that Shakespeare omitted the two lines as referring too much to 'shop.' 15 soul] $Q^{1, 3}$ *soule* F^1 *soale* F^{2-4} *sole* 16 move.] Q^1 *stirre*. Hoppe thinks his an anticipation of II i 15.

ROMEO
I am too sore enpiercéd with his shaft
To soar with his light feathers, and, so bound,
I cannot bound a pitch above dull woe.
Under love's heavy burthen do I sink.
MERCUTIO
And, to sink in it, should you burthen love:
Too great oppression for a tender thing.
ROMEO
Is love a tender thing? It is too rough,
Too rude, too boist'rous, and it pricks like thorn.
MERCUTIO
If love be rough with you, be rough with love;
Prick love for pricking, and you beat love down.
Give me a case to put my visage in:
A visor for a visor! What care I
What curious eye doth quote deformities?
Here are the beetle brows shall blush for me.
BENVOLIO
Come, knock and enter, and no sooner in
But every man betake him to his legs.
ROMEO
A torch for me. Let wantons light of heart
Tickle the senseless rushes with their heels;
For I am proverbed with a grandsire phrase:
I'll be a candle-holder and look on.
The game was ne'er so fair, and I am done.
MERCUTIO
Tut, dun's the mouse, the constable's own word.

20 so bound,] From Q^2. $F^{1,4}$ *to bound:* $F^{2,3}$ *to bond:* Passage omitted in Q^1. 23 MERCUTIO] Q^2 Horatio. Ff Hora. Passage omitted in Q^1. 31 quote deformities?] From Ff. Q^1 *coate deformitie.* Q^2 *cote deformities:* (*quote* or *cote*=mark, distinguish). 37 grandsire] Q^2 *graunsire* 39, 40, 41 done. . . . dun's . . . Dun,] Q^1 *done. . . . dun's . . . Dun,* Q^2 *dum. . . . duns . . . dun.* $F^{1,2}$ *done. . . . duns . . . dun,* F^3 *done. . . . dun's . . . dun,* F^4 *Dun. . . . Dun's . . . Dun,* Cam, Globe, Delius, Chambers, Herford *done. . . . dun's . . . dun,* Craig, Dowden, Durham, Kittredge, NCE, Houghton *done. . . . dun's . . . Dun,* Q^{1v}'s *done.* has led to its general adoption in l. 39. Romeo is referring to an old game To draw Dun out of the mire, meaning a dun horse stuck in the mire, represented by one of the company or a log. (See Nares sub *Dun* and Sieveking in Sh. Eng., ii 480.) Romeo punningly refers to this game in l. 39. Mercutio caps his pun by alluding to the proverb "Dun's the Mouse" (in Tilley: M, 1220) in l. 40, and reverts to the game in l. 41. *ne'er so fair* in l. 39 we take to mean, as in dialect, "far from good." 40 dun's the mouse,] There are many references to this proverbial saying which alludes to the mouse's nondescript colour and so something difficult to distinguish; a phrase appro-

If thou art Dun, we'll draw thee from the mire,
Or, save your reverence, love, wherein thou stickest
Up to the ears. Come, we burn daylight, ho.

ROMEO
Nay, that's not so.

MERCUTIO
I mean, sir, in delay
We waste our lights in vain, light lamps by day.
Take our good meaning, for our judgement sits
Five times in that ere once in our five wits.

ROMEO
And we mean well in going to this mask;
But 'tis no wit to go.

MERCUTIO
Why, may one ask?

ROMEO
I dreamt a dream to-night.

MERCUTIO
And so did I.

ROMEO
Well, what was yours?

MERCUTIO
That dreamers often lie.

ROMEO
In bed asleep, while they do dream things true.

MERCUTIO
O, then, I see Queen Mab hath been with you.
She is the fairies' midwife, and she comes

priate in the mouth of the constable lying in wait in the dark streets and to Romeo's disguised companions. 42 Or, save your reverence,] Q^1 *Of this surreuerence* Q^2 *Or saue you reuerence* F^{1-3} *Or saue your reuerence* (F^2 *saue . . . reverence*). F^4 *Or, save your reverence*, Cam, Globe, Herford, Kittredge *Of this sir-reverence* Delius *Of this, save reverence*, Craig, Durham *Of—save your reverence—* Rowe, Dowden, Chambers, NCE *Or, save your reverence*, Houghton *Or—save your reverence— ·save* or *saving your reverence*, a common expression, occurs in *Measure for Measure*, *Much Ado*, *1 Henry IV* and *Cymbeline*; and *Sir-reverence* in *Comedy of Errors* III ii 88. 44 sir, in delay] Q^1 *sir in delay*, Q^2 *sir in delay* F^1 *sir I delay*, F^2 *sir I, delay*, F^3 *sir I, delay*. F^4 *Sir, I delay*. Editors *sir, in delay* 45 We . . . vain,] From Q^2 Ff. Q^1 *We burne our lights by night* Editors follow Q^2. light lamps] Q^2 *lights lights* Ff *lights, lights* Q^1 *like Lampes* Cam, Globe, Furness, Delius, Craig, Herford, Kittredge, Houghton *like lamps* Chambers, Dowden, Durham *light lights* Sampson, NCE *like lights* Greg: PE, 53 *light lamps* See Greg on the balance of probability in this case. 47 Five . . . wits.] From Q^2 Ff. Q^1 *Three times a day ere once in her right wits.* (Q^2 Ff *fine* for *fiue*). 53 MERCUTIO O, then,] In Q^1 this line is followed by one ascribed to Benvolio—Ben: *Queene Mab whats she?* and there is no speech-prefix to our l. 54. Keightley, Hunter, Thoms and others think Benvolio's question is wanted and would adopt it. Daniel would ascribe it to Romeo. It is adopted and allotted to Benvolio in Craig, Durham, Houghton. 54-91 She . . . bodes.] Verse in Q^1. Prose in Q^2 Ff. Verse in Pope, whom editors follow. The version in Q^1 differs in

In shape no bigger than an agate-stone
On the forefinger of an alderman,
Drawn with a team of little atomies
Over men's noses as they lie asleep.
Her waggon-spokes made of long spinners' legs;
The cover, of the wings of grasshoppers;
Her traces, of the smallest spider web;
Her collars, of the moonshine's wat'ry beams;
Her whip, of cricket's bone; the lash, of film;
Her waggoner, a small grey-coated gnat,
Not half so big as a round little worm
Pricked from the lazy finger of a maid.
Her chariot is an empty hazel-nut,
Made by the joiner squirrel or old grub,
Time out o' mind the fairies' coachmakers.
And in this state she gallops night by night
Through lovers' brains, and then they dream of love;
O'er courtiers' knees, that dream on curtsies straight;
O'er lawyers' fingers, who straight dream on fees;
O'er ladies' lips, who straight on kisses dream,
Which oft the angry Mab with blisters plagues,
Because their breaths with sweetmeats tainted are.
Sometime she gallops o'er a courtier's nose,

many readings from that in Q^2. Only the principal differences are shown in these notes. 55 an] $F^{1,2}$ omit. 56 alderman,] Q^1 *Burgomaster,* 57 atomies] Q^1 *Atomi* Q^2 *ottamie,* Q^3 Ff *Atomies,* 58 Over] Q^1 *Athwart* Q^2 Ff *Ouer* Rowe and many early editors *Over* Cam, Globe, Craig, Chambers, Herford, Dowden, Kittredge *Athwart* Delius, Durham, NCE *Over* 59 legs;] Q^1 *webs,* 61-64 Her traces, . . . gnat,] Q^1:

The traces are the Moone-shine watrie beames,
The collers crickets bones, the lash of filmes,
Her waggoner is a small gray coated flie,

61 spider] From Q^2. Q^1 *spinners* Ff *Spiders* Cam and others *spiders'*, Chambers, NCE *spider* 61, 62 Her . . . Her] From Q^2 Ff. Q^1 *The . . . The* Cam and others follow Q^2 F. Globe, Delius, Craig, Herford, Houghton follow Q^1. 63 film;] Q^2 F^1 *Philome,* F^{2-4} *filme,* 66 Pricked] Q^1 *Pickt* lazy finger] Q^1 *lasie finger* Q^2 *lazie finger* F^{1-3} *Lazie-finger* ($F^{2,3}$ *Lazy*). F^4 *Lazy finger* maid.] Q^1 *maide* Q^2 F^1 *man.* F^{2-4} *woman.* Editors *maid.* 67-69 Her . . . coachmakers.] Omitted in Q^1. 69 o' mind] Q^2 *amind,* Q^3 $F^{1,2}$ *a mind,* $F^{3,4}$ *of mind,* Capell, Cam and others *o' mind* Delius *of mind* 72 O'er] Q^1 *O're* Q^2 Ff *On* Cam and others *O'er* NCE *On* that . . . straight;] Q^1 *who strait on cursies dreame* curtsies] $Q^{1,2}$ Ff *cursies* Cam and others *court'sies* Craig, Chambers, Durham, NCE *curtsies* Kittredge *cursies* 73 O'er lawyers' . . . fees;] Omitted in Q^1, but see note to l. 77. 74 who . . . dream,] Q^1 *who dreame on kisses strait:* 76 breaths] Q^1 *breathes* Q^2 Ff *breath* Cam and others *breaths* NCE *breath* 77 Sometime . . . nose,] Q^1 *Sometimes she gallops ore a Lawers lap,* Kellner, 45, thinks both *courtier's* and *lawyer's* inappropriate

And then dreams he of smelling out a suit;
And sometime comes she with a tithe-pig's tail
Tickling a parson's nose as a lies asleep,
Then dreams he of another benefice.
Sometime she driveth o'er a soldier's neck,
And then dreams he of cutting foreign throats,
Of breaches, ambuscadoes, Spanish blades,
Of healths five fathom deep; and then anon
Drums in his ear, at which he starts and wakes,
And being thus frighted swears a prayer or two,
And sleeps again. This is that very Mab
That plats the manes of horses in the night,
And bakes the elf-locks in foul sluttish hairs,
Which once untangled much misfortune bodes.
This is the hag, when maids lie on their backs,
That presses them and learns them first to bear,
Making them women of good carriage.
This is she—

ROMEO Peace, peace, Mercutio, peace!
Thou talk'st of nothing.

MERCUTIO True, I talk of dreams,
Which are the children of an idle brain,
Begot of nothing but vain fantasy,
Which is as thin of substance as the air,

here. Sometime] From Q^2 Ff. Cam and others *Sometime* Q^1, Craig, Durham, Houghton *Sometimes* 79, 82 sometime . . . Sometime] From Q^2 Ff. Craig, Houghton *sometimes . . . Sometime* Durham *sometimes . . . Sometimes* 79 a] Omitted in F^1. 80 parson's] Q^1 Ff *Parsons* Q^2 *Persons* as a] Q^1 *that* Q^2 F^1 *as a* F^{2-4} *as he* Cam, Globe, Craig, Chambers, Herford, Durham, Dowden, Houghton *as a'* Delius, Kittredge, NCE *as 'a* 81 dreams he] From Q^1. Q^2 Ff *he dreams* Cam and others *dreams he* Chambers, Durham, NCE *he dreams* 82 driveth . . . neck,] Q^1 *gallops . . . nose*, (*cf.* l. 77). 84 Spanish blades,] Q^1 *countermines*, 85 healths] Keightley is incredulous that *healths* can be intended and asks: "What is a *health?* a wish, a moral idea, and how could that be 'five fathom deep'?" He proposes *trenches* There is frequent reference to drinking healths in Sh., and "five fathom deep" is true Mercutio. Kellner, however, proposes *trench* (as a plural). fathom] $Q^{1, 2}$ $F^{1, 2}$ *fadome* F^3 *Fadom* F^4 *Fathom* Cam and others *fathom* Kittredge *fadom* 86 ear,] Q^1 *eare:* Q^2 *eare*, Ff *eares*, or *Ears*, 88-95 This is . . . she—] Q^1 here mixes the phrases:

This is that Mab that makes maids lie on their backes,
And proues them women of good cariage.
This is the verie Mab that plats the manes of Horses in the night,
And plats the Elfelocks in foule sluttish haire,
Which once vntangled much misfortune breedes.

95 she—] Q^2 F^1 *she.* F^{2-4} *she—*

And more inconstant than the wind, who wooes
Even now the frozen bosom of the north,
And, being angered, puffs away from thence,
Turning his face to the dew-dropping south.

BENVOLIO

This wind you talk of blows us from ourselves:
Supper is done, and we shall come too late.

ROMEO

I fear, too early; for my mind misgives
Some consequence, yet hanging in the stars,
Shall bitterly begin his fearful date
With this night's revels, and expire the term
Of a despiséd life closed in my breast,
By some vile forfeit of untimely death.
But He that hath the steerage of my course
Direct my sail! On, lusty gentlemen.

BENVOLIO

Strike, drum.

They march about the Stage.

SCENE V. VERONA. A HALL IN CAPULET'S HOUSE.

Servingmen come forth with napkins.

FIRST SERVINGMAN Where's Potpan, that he helps not to take away? He shift a trencher! He scrape a trencher!

103 face] Q^1 *face* Q^2 Ff *side* Editors generally *face* 111 vile . . . untimely] Q^1 *untimely forfeit of vile* forfeit] Q^2 *fofreit* 113 Direct] Q^1 *Directs* sail!] Q^1 *saile*, Q^2 Ff *sute*, or *sute:* 114 BENVOLIO . . . drum.] Omitted in Q^1. *They . . . Stage.*] The stage-direction here in Q^2 Ff is They march about the Stage, and Seruingmen come forth with Napkins. (Ff with their napkins). There is no Exit marked. Q^1 omits the stage-direction. Editors generally mark Exeunt. Chambers follows Q^2 F. Kittredge, NCE add from Q F They march about the stage. The marching was make-believe to indicate the change from the street to the hall of Capulet's house. The action was continuous. SCENE V] Added by Steevens. VERONA. . . . HOUSE.] Added by Ed. after Theobald. *Servingman . . . napkins.*] From Q^2 Ff: see note to I iv 114. Cam, Globe, Herford, Dowden, NCE Enter Servingmen with napkins. Delius Enter Servants. Craig Enter Servingmen. Kittredge Servingmen come forth with napkins. For Chambers see note to I iv 114. Capell, Cam, Globe, Furness, Delius, Craig, Herford, Dowden, Durham, NCE add Musicians waiting. The speech-prefixes in this Sc. in Q^1 are: Capu., Cap., Ca.; Cos. (for Second Capulet); Rom., Ro.; Tib., Ti., Tibalt; Iuli., Iu., Iul.; Nurse, Nur. In Q^2: Ser. (for our First Servingman); I., 2. (for our Second Servingman); 3. (for our Third Servingman); I Capu., Capu., Cap.; 2 Capu.; Ro.; Ser.; Tibal., Tib., Ti.; Iu., Iuli.; Nur., Nurs.; Ben. In F^1 the Servingmen are as in Q^2

SECOND SERVINGMAN When good manners shall lie all in one or two men's hands, and they unwashed too, 'tis a foul thing.

FIRST SERVINGMAN Away with the joint-stools, remove the court-cupboard, look to the plate. Good thou, save me a piece of marchpane; and, as thou loves me, let the porter let in Susan Grindstone and Nell. Antony, and Potpan!

SECOND SERVINGMAN Ay, boy, ready.

FIRST SERVINGMAN You are looked for and called for, asked for and sought for, in the great chamber.

THIRD SERVINGMAN We cannot be here and there too. Cheerly, boys. Be brisk a while, and the longer liver take all. *Exeunt.*

Enter Capulet, with Tybalt, Juliet, Nurse and all the Guests and Gentlewomen to the Maskers.

CAPULET

Welcome, gentlemen! Ladies that have their toes
Unplagued with corns will walk about with you.
Ah, my mistresses! which of you all
Will now deny to dance? She that makes dainty,

except I. for 3; I Capu., Cap.; 2. Capu.; 3. Cap. (see l. 37); Rom.; Ser.; Tib.; Iul., Iuli.; Nur., Nurs.; Ben. Chambers gives proper names for Servingmen in this Sc.: ll. 1, 5, 10 Sampson; l. 3 Gregory; l. 9 Antony; l. 12 Potpan. In this Sc. the Nurse's speeches in Q^1 are in italics. 1 FIRST SERVINGMAN.] (Q^1 omits Servingmen in this Sc.) Q^2 Ff Ser. Editors follow Rowe, prefixing for First S. 1, 2 Where's . . . trencher!] Two lines in Q^2 Ff, ending *away? . . . trencher?* 3 SECOND SERVINGMAN] Q^2 Ff I. Editors follow Rowe, prefixing for Second S. 3, 4 When . . . thing.] Two lines in Q^2, ending *hands . . . thing*. Editors print in prose. 3 all] Ff omit. 5 FIRST SERVINGMAN] Q^2 Ff Ser. Editors prefix for First S. joint-stools,] Q^2 $F^{1, 2}$ *ioynstooles*, $F^{3, 4}$ *Joyn-stooles*, Cam and others *joint-stools*, Kittredge *join-stools*, 7 loves] Q^2 *loues* Ff *louest* Cam and others *lovest* Chambers, Kittredge, NCE *loves* 9 SECOND SERVINGMAN] Q^2 Ff 2. Editors generally follow Rowe, prefixing for Second S. Chambers Antony. Dowden 3rd Serv. 10 FIRST SERVINGMAN] Q^2 Ff Ser. Editors prefix for First S. 12 THIRD SERVINGMAN] Q^2 3. Ff I. Cam, Kittredge, NCE prefix for Third S. Globe, Delius, Herford prefix for Second S. Chambers Potpan. Craig, Houghton allot *We . . . too.* to Third S., and *Cheerly, . . . all.* to Second S. Dowden prefixes for Fourth S. 12, 13 We . . . all.] Two lines in Q^2 Ff, ending *boyes, . . . all.* Prose in Pope, whom eds. follow. 13 *Exeunt.*] From Q^2 Ff. Malone, Cam, Delius, Furness, Craig, Dowden, Houghton They retire behind. Globe, Chambers, Herford omit S.D. Durham, Kittredge Exeunt. NCE They retire. *Enter Capulet, . . . Maskers.*] From Q^2 Ff with addition by Ed. of *Capulet, with Tybalt, Juliet, Nurse and* Q^1 Enter old *Capulet* with the Ladies. 14 Welcome . . . toes] Two lines in Ff, ending *Gentlemen, . . . toes* 15 walk about] Q^1 *haue about* Q^2 Ff *walke about* Daniel, Craig, Chambers, Durham, NCE, Houghton *walk a bout* Capell, Cam, Globe, Delius, Herford, Dowden, Kittredge *have a bout* 16 Ah, my] Q^2 F^1 *Ah my* Q^1 *ah ha my* F^{2-4} *Ah me* Cam and others *Ah ha, my* NCE *Ah, my*

She, I'll swear, hath corns. Am I come near ye now?
Welcome, gentlemen! I have seen the day
That I have worn a visor, and could tell
A whispering tale in a fair lady's ear,
Such as would please. 'Tis gone, 'tis gone, 'tis gone.
You are welcome, gentlemen! Come, musicians, play.

Music plays, and they dance.

A hall, a hall! Give room! and foot it, girls.
More light, you knaves; and turn the tables up;
And quench the fire, the room is grown too hot.
Ah, sirrah, this unlooked-for sport comes well.
Nay, sit, nay, sit, good cousin Capulet,
For you and I are past our dancing days.
How long is't now since last yourself and I
Were in a mask?

SECOND CAPULET By'r lady, thirty years.

CAPULET
What, man! 'tis not so much, 'tis not so much:
'Tis since the nuptial of Lucentio,
Come Pentecost as quickly as it will,
Some five and twenty years; and then we masked.

SECOND CAPULET
'Tis more, 'tis more: his son is elder, sir;
His son is thirty.

CAPULET Will you tell me that?
His son was but a ward two years ago.

ROMEO (*to a Servingman*)
What lady's that which doth enrich the hand
Of yonder knight?

18 She,] Transferred to end of l. 17 by Steevens, Delius, Craig, Durham, Houghton. 23 Come, . . . play.] Q^1 omits. *Music . . . dance.*] Placed as in Q^2 Ff. Omitted in Q^1. Cam and others place after l. 24. NCE as in Q^2 F. 25 you] From $Q^{1, 2}$ F^1. F^{2-4}, Delius, Craig, Durham, Houghton *ye* 26 is] Qq Ff *is* Craig, Durham, Houghton *has* 31 By'r lady,] Q^1 *By Ladie* Q^2 F^{1-3} *Berlady* F^4 *By'r Lady*, Editors *By'r lady*, 33 Lucentio,] Q^2 Lucientio: Q^1 $F^{1, 3, 4}$ Lucentio, F^2 Lucentio. 37 CAPULET] Q^1 Cap.: Q^2 I Capu. Ff 3 Cap. Editors prefix for Capulet. Will . . . that?] Q^1 *Will you tell me that? It cannot be so.* 38 two] Q^1 three After this line Q^1 has *Good youths I faith. Oh youth's a iolly thing.* Keightley adopted this line because "It is so natural and pleasing." 39 (*to a Servingman*).] Added by Cam and others after Capell. lady's] Q^2 *Ladies* $Q^{1, 3}$ F^1 *Ladie is* F^{2-4} *Lady is* Cam, Delius, Furness, Kittredge, NCE *lady's* Globe, Craig, Chambers, Herford, Dowden, Durham, Houghton *lady is*

SERVINGMAN
I know not, sir.
ROMEO
O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
As a rich jewel in an Ethiop's ear:
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,
And, touching hers, make blesséd my rude hand.
Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night.
TYBALT
This, by his voice, should be a Montague.
Fetch me my rapier, boy. What, dares the slave
Come hither, covered with an antic face,
To fleer and scorn at our solemnity?
Now, by the stock and honour of my kin,
To strike him dead I hold it not a sin.
CAPULET
Why, how now, kinsman! Wherefore storm you so?
TYBALT
Uncle, this is a Montague, our foe;
A villain that is hither come in spite,
To scorn at our solemnity this night.
CAPULET
Young Romeo is it?
TYBALT 'Tis he, that villain Romeo.
CAPULET
Content thee, gentle coz, let him alone.
A bears him like a portly gentleman;
And, to say truth, Verona brags of him
To be a virtuous and well-governed youth.

41 SERVINGMAN . . . sir.] Q^1 omits. 43 It seems she] $Q^{1, 2}$ F^1 *It seemes she* F^{2-4} *Her Beauty* Rowe and some early editors followed F^2. Grant White thought its editor, Shakespeare's contemporary, probably restored the true reading. There has been much feeling that *Her beauty* gives a finer text and that *It seems* is weak. Modern editors *It seems* Bulloch *In streams* For discussion see Furness, 73-75, and Kinnear, 334 f. 44 As] Q^2 F^1 *As* Q^1 F^{2-4} *Like* Cam and others *Like* NCE *As* 46 shows] Q^1 *shines* Editors *shows* Keightley thought *shows* in l. 46, "as usual, suggested by" *shows* in l. 47. snowy dove] Q^1 *snow-white Swan* Here Q^1 seems to echo 1 ii 87 (Hoppe, 156). 49 blesséd] Q^1 *happie* 58 Why, . . . so?] Two lines in Ff, ending *kinsman, . . . so?* kinsman!] Q^1 *Cosen,* 64 A] Q^1 *he* Q^2 Ff *A* Cam and others *He* Kittredge, NCE *'A*

I would not for the wealth of all this town
Here in my house do him disparagement.
Therefore be patient, take no note of him.
It is my will, the which if thou respect,
Show a fair presence and put off these frowns,
An ill-beseeming semblance for a feast.

TYBALT
It fits, when such a villain is a guest!
I'll not endure him.

CAPULET He shall be endured.
What, goodman boy! I say he shall! Go to!
Am I the master here or you? Go to.
You'll not endure him! God shall mend my soul!
You'll make a mutiny among my guests!
You will set cock-a-hoop! You'll be the man!

TYBALT
Why, uncle, 'tis a shame.

CAPULET Go to, go to!
You are a saucy boy. Is't so, indeed?
This trick may chance to scathe you, I know what.
You must contráry me! Marry, 'tis time.
Well said, my hearts! You are a princox: go.
Be quiet, or—More light, more light!—For shame!
I'll make you quiet. What, cheerly, my hearts!

TYBALT
Patience perforce with wilful choler meeting
Makes my flesh tremble in their different greeting.
I will withdraw: but this intrusion shall,
Now seeming sweet, convert to bitt'rest gall. *Exit.*

ROMEO (*to Juliet*)
If I profane with my unworthiest hand
This holy shrine, the gentle sin is this,

67 this] $Q^{1,2}$ *this* Ff *the* Cam and others *this* Globe, Herford *the* 72 ill-beseeming] Q^1 Ff *ill beseeming* Q^2 *illbeseeming* Pope's hyphen, generally adopted. 74 He . . . endured.] Q^1 *He . . . indured, goe to I say, he shall,* 82 you,] $Q^{1,5}$ *you* Ff *you,* Cam, Globe, Chambers, Herford *you,* Delius *you;*— Craig, Durham *you.*— Dowden *you,*— Kittredge *you.* NCE *you;* 85 Be . . . shame!] Q^1 *Be quiet: More light Ye knaue,* Q^2 F^1 *Be quiet, or more light, more light for shame,* F^{2-4} *Be quiet or more light, for shame,* 90 bitt'rest] From Q^2. Q^1 Ff *bitter* Cam, Chambers, Herford *bitterest* Globe, Delius, Craig, Dowden, Durham, Houghton *bitter* Kittredge, NCE *bitt'rest* *Exit.*] Q^1 omits. 91 (*to Juliet*)] Added by Rowe. unworthiest] Q^1 *vnworthie* 92 sin] Q^1 *sinne* Q^2 Ff *sin* Warburton proposed *fine* and Theobald, Cam, Globe, Kittredge, NCE adopt it. Delius, Craig, Chambers, Herford, Dowden, Durham, Houghton *sin* Delius suggested that the sense would be plainer with *a gentle sin* or *the gentlest sin* and Dowden with *the gentler sin* Dowden

My lips, two blushing pilgrims, ready stand
To smooth that rough touch with a tender kiss.

JULIET
Good pilgrim, you do wrong your hand too much,
Which mannerly devotion shows in this;
For saints have hands that pilgrims' hands do touch,
And palm to palm is holy palmers' kiss.

ROMEO
Have not saints lips, and holy palmers too?

JULIET
Ay, pilgrim, lips that they must use in prayer.

ROMEO
O, then, dear saint, let lips do what hands do:
They pray; grant thou, lest faith turn to despair.

JULIET
Saints do not move, though grant for prayers' sake.

ROMEO
Then move not while my prayer's effect I take.
Thus from my lips by thine my sin is purged.

Kissing her.

JULIET
Then have my lips the sin that they have took.

ROMEO
Sin from my lips? O trespass sweetly urged!
Give me my sin again.

JULIET
You kiss by th' book.

NURSE
Madam, your mother craves a word with you.

ROMEO
What is her mother?

NURSE
Marry, bachelor,
Her mother is the lady of the house,
And a good lady, and a wise and virtuous.
I nursed her daughter that you talked withal.

found the clash in sound of *shrine* and *fine* unpleasing. The quatrain contains a double antithesis: the hand's *profanity* of l. 91 is contrasted with the *gentle sin* of l. 92, and, correspondingly, the *rough touch* of l. 94 with *a tender kiss.* 93 ready] From Q^1 F^{2-4}. Q^2 F^1 *did readie* 95 Good . . . much,] Two lines in Ff, ending *Pilgrime, . . . much,* 102 They pray; grant] Kellner suggests *Their prayer grant* pray; . . . thou,] Q^1 *pray, yeeld thou,* Q^2 F^{1-3} *pray (grant thou)* F^4 *pray, (grant thou,)* Cam and others *pray, grant thou,* Chambers, Kittredge *pray; grant thou,* 103 Saints . . . sake.] Two lines in Ff, ending *moue, . . . sake.* Q^1 *Saints doe not mooue though: grant nor praier forsake.* 105 thine] Q^1 *yours Kissing her.*] Added by Rowe. 108 by th'] Q^2 *bith* $F^{1, 2}$ *by' th'* $F^{3, 4}$ *by th'* Q^1, Cam and others *by the* Rowe, Kittredge *by th'*

I tell you, he that can lay hold of her
Shall have the chinks.
ROMEO Is she a Capulet? 115
O dear account! my life is my foe's debt.
BENVOLIO
Away, be gone: the sport is at the best.
ROMEO
Ay, so I fear: the more is my unrest.
CAPULET
Nay, gentlemen, prepare not to be gone:
We have a trifling foolish banquet towards. 120
Is it e'en so? Why, then, I thank you all!
I thank you, honest gentlemen: good night.
More torches here! Come on then, let's to bed.
Ah, sirrah, by my fay, it waxes late:
I'll to my rest. 125
Exeunt all but Juliet and Nurse.
JULIET
Come hither, Nurse. What is yond gentleman?
NURSE
The son and heir of old Tiberio.
JULIET
What's he that now is going out of door?
NURSE
Marry, that, I think, be young Petruchio.
JULIET
What's he that follows here, that would not dance? 130

115 Capulet?] Q^1 Mountague? 116 debt.] Q^1 *thrall.* 117, 118 BENVOLIO . . . unrest.] Omitted in Q^1. Cam thinks these two lines lack force and are perhaps inserted by some other hand than Sh.'s. 117 Away,... best.] Probably echoes the proverb "The best of the sport is to do the deed and say nothing." (See Tilley: B, 323.) The dance over, Benvolio urges Romeo to be quiet and withdraw. 120 banquet] Not a substantial meal but dessert consisting of fruits, sweetmeats and wine. Granville Barker in GB 2, p. 7, draws attention to the importance of this point in production. See also Furness, 83. towards.] After this Q^1 has S.D.: They whisper in his eare. 122 gentlemen:] Q^1 has here 3 lines taken from III iv 6, 7, 33:

Gentlemen,
I promise you but for your company,
I would haue bin a bed an houre agoe:
Light to my chamber hoe.

125 *Exeunt . . . Nurse.*] Added by Malone. Q^1 Exeunt. after *hoe.* (see note to l. 122). Omitted in Q^1 F^1. F^{2-4} Exeunt. 126 Come . . . gentleman?] Two lines in Ff, ending *Nurse, . . . Gentleman?* 129 Marry, . . . be] Q^1 That as I think is 130 here,] Q^2 Ff *here* Q^1 *there* Cam and others *there* Durham, NCE *here*

NURSE
I know not.
JULIET
Go ask his name. If he be marriéd,
My grave is like to be my wedding bed.
NURSE
His name is Romeo, and a Montague,
The only son of your great enemy.
JULIET
My only love sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious birth of love it is to me,
That I must love a loathéd enemy.
NURSE
What's this? What's this?
JULIET A rhyme I learned even now
Of one I danced withal.

One calls within 'Juliet.'

NURSE Anon, anon!
Come, let's away: the strangers all are gone. *Exeunt.*

ACT II

Chorus.

Now old desire doth in his deathbed lie,
And young affection gapes to be his heir;
That fair for which love groaned for and would die,
With tender Juliet matched, is now not fair.
Now Romeo is beloved and loves again,
Alike bewitchéd by the charm of looks,
But to his foe supposed he must complain,
And she steal love's sweet bait from fearful hooks.
Being held a foe, he may not have access
To breathe such vows as lovers use to swear;
And she as much in love, her means much less
To meet her new belovéd anywhere.
But passion lends them power, time means, to meet,
Temp'ring extremities with extreme sweet. *Exit.*

140 this? . . . this?] Q^1 this? . . . that? Q^2 *tis? . . . tis.* Ff *this? . . . this?* 140, 141 A . . . withal.] Prose in Q^1: *Nothing Nurse but a rime I learnt euen now of one I dancst with.* 141 *One . . . 'Juliet.'*] Omitted in Q^1. ACT II] Qq Ff omit. *Chorus.*] The whole Chorus is omitted in Q^1. 14 extremities] From Q^2 Ff. Craig, Durham, Houghton *extremity* *Exit.*] Qq Ff omit.

SCENE I. VERONA. A LANE BY A WALL WITHIN WHICH ARE CAPULET'S HOUSE AND ORCHARD.

Enter Romeo alone.

ROMEO
Can I go forward when my heart is here?
Turn back, dull earth, and find thy centre out

He climbs the wall, and leaps down within it amongst the trees.

Enter Benvolio and Mercutio.

BENVOLIO
Romeo! my cousin Romeo! Romeo!
MERCUTIO He is wise;
And, on my life, hath stol'n him home to bed.
BENVOLIO
He ran this way, and leapt this orchard wall.
Call, good Mercutio.
MERCUTIO Nay, I'll conjure too.
Romeo! humours! madman! passion! lover!
Appear thou in the likeness of a sigh;
Speak but one rhyme, and I am satisfied;
Cry but 'ay me!' Pronounce but 'love' and 'dove';
Speak to my gossip Venus one fair word,
One nickname for her purblind son and heir,
Young Adam Cupid, he that shot so trim

SCENE I.] Qq Ff omit. VERONA. . . . ORCHARD.] Added by Ed. See Appendix. The speech-prefixes in this Sc. in Q^1 are: Ro., Rom.; Ben.; Mer.; Iul., Iu. In Q^2: Ro.; Ben.; Mer., Mar.; Iu., Iuli. In F^1: Rom., Ro., Rome.; Ben.; Merc., Mer.; Iul., Iu., Iuli. 2 *He . . . trees.*] *He . . . it.* added by Steevens and widely adopted. Ed. adds *amongst the trees.* 3 Romeo! Romeo!] From Q^2 Ff. Q^1 Romeo. Cam, Globe, Craig, Herford, NCE, Houghton *Romeo!* Delius, Dowden, Kittredge *Romeo! Romeo!* 6 Nay, . . . too.] Ascribed to Mercutio in Q^1; continues Benvolio in Q^2 Ff. Editors, following Rowe, ascribe to Mercutio. Q^1's text is *Call, nay Ile coniure too.* 7 Romeo! . . . lover!] Q^1 Romeo, *madman, humors, passion, liuer,* Q^2 Romeo, *humours, madman, passion louer,* Ff Romeo, *Humours, Madman, Passion, Louer* (F^3, ^{4} *Madam,*) Cam and others *Romeo! humours! madman! passion! lover!* Delius *Romeo, humours, madman, passion, lover!* 7, 23] Mercutio's speeches beginning here are in prose in Q^1. 9 one] Q^1 Ff *one* Q^2 *on* 10 Pronounce] Q^1 *Pronounce* Q^2 *prouaunt,* F^1 *Prouant,* $F^{2\text{-}4}$ *Couply* Rowe, Craig, Durham *couple* dove] Q^1 *Doue,* Q^2 Ff *day,* 11 gossip] Q^1 F^4 *gossip* Q^2 $F^{1\text{-}3}$ *goship* 12 heir,] Q^1 *heire* Q^2 Ff *her,* Editors *heir,* 13 Adam Cupid,] $Q^{1\text{-}2}$ Abraham: Cupid Ff Abraham Cupid Upton in 1746 conj. *Adam Cupid* and Steevens adopted it and many followed him. The authority of Q^2 F

When King Cophetua loved the beggar maid!
He heareth not, he stirreth not, he moveth not:
The ape is dead, and I must conjure him.
I conjure thee by Rosaline's bright eyes,
By her high forehead and her scarlet lip,
By her fine foot, straight leg and quivering thigh,
And the demesnes that there adjacent lie,
That in thy likeness thou appear to us!

BENVOLIO

And if he hear thee, thou wilt anger him.

MERCUTIO

This cannot anger him. 'Twould anger him
To raise a spirit in his mistress' circle
Of some strange nature, letting it there stand
Till she had laid it and conjúred it down:
That were some spite. My invocation
Is fair and honest, and in his mistress' name
I conjure only but to raise up him.

BENVOLIO

Come, he hath hid himself among these trees,
To be consorted with the humorous night.
Blind is his love, and best befits the dark.

MERCUTIO

If love be blind, love cannot hit the mark.
Now will he sit under a medlar tree,
And wish his mistress were that kind of fruit
As maids call medlars when they laugh alone.
O, Romeo, that she were, O, that she were
An open *et cætera*, thou a pop'rin pear!
Romeo, good night! I'll to my truckle-bed:
This field-bed is too cold for me to sleep.

here is weak. The exact coincidence of the readings in Q^1 and Q^2, with a colon, means that the printer of Q^2, for some reason, used a copy of Q^1 to assist in setting up his text. (On the indebtedness of Q^2 to Q^1 see Greg: PE, 53, 54; Greg: EP, xvi, xvii, 62; on the general relation of Q^1, Q^2, see Hoppe.) It may be that in Q^1 *Adam* was misread as *Abram* and expanded by the printer. Theobald read *auborn* and Dyce and Grant White greatly favoured *auburn*. See Furness, 88, 89. Cam, Globe, Furness, Delius, Craig, Herford, Dowden, Kittredge, NCE *Adam Cupid*, Chambers, Durham, Sampson, Houghton *Abraham Cupid*, trim] Q^1 *trim* Q^2 Ff *true*, *trim* comes from the ballad of *King Cophetua and the Beggar-maid*, l. 13, "The blinded boy, that shootes so trim," (*i.e.*, Cupid), in Percy's *Reliques*, Bk. I, ii vi. 25 there] F^1 omits. 27, 28 That . . . name] Arranged by Capell. Two lines in Q^2 Ff, ending *spight. . . . name*, Prose in Q^1. 28 and in] Q^2 *in* 30 these] Q^1 *those* 38 open *et cætera*, thou] Q^1 *open* Et cætera, *thou* Q^2 Ff *open, or thou*

Come, shall we go?

BENVOLIO Go then, for 'tis in vain
To seek him here that means not to be found.

Exeunt Benvolio and Mercutio.

ROMEO (*coming forward*)
He jests at scars that never felt a wound.

Juliet appears above at a window.

But, soft! what light through yonder window breaks?
It is the east, and Juliet is the sun!
Arise, fair sun, and kill the envious moon
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Be not her maid, since she is envious:
Her vestal livery is but sick and green,
And none but fools do wear it. Cast it off.
It is my lady! O, it is my love!
O, that she knew she were!
She speaks, yet she says nothing. What of that?
Her eye discourses: I will answer it.
I am too bold, 'tis not to me she speaks.
Two of the fairest stars in all the heaven,
Having some business, do intreat her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars,
As daylight doth a lamp. Her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See, how she leans her cheek upon her hand!
O, that I were a glove upon that hand,

41, 42 Go . . . found,] Pope's arrangement. Two lines in Q^2 Ff, ending *here . . . found.* Q^1 with changes in the text ends in *vain . . . found.* 41 Come, . . . vain] Q^1 merges these words of Mercutio and Benvolio into a line in Mercutio's speech, *Come lets away, for tis but vaine,* 42 *Exeunt . . . Mercutio.*] Added by Ed. Omitted in Q^1. Q^2 Exit. Ff Exeunt. After l. 42 and *Exeunt* editors start Scene II in Capulet's orchard (or garden) with *Enter Romeo.* See Appendix. 43 (*coming forward*)] Added by editor. *Juliet . . . window.*] Added by Rowe after l. 45. S. Hosley, TLS, 22 May, 1953, urges that Juliet enters after l. 51. 50 sick] Q^1 *pale* Q^1 misses the point: the Q^2 words evoke the idea of green-sickness. 52, 53 It . . . were!] Johnson's arrangement. One line in Q^2 Ff. Q^1 omits. 58 do] Q^2 *to* Editors *do* 62 eyes] Q^1 *eyes* Q^2 Ff *eye* Rowe, some earlier editors and Delius *eye* Cam and others *eyes*

That I might touch that cheek!

JULIET Ay me!

ROMEO She speaks.

O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head,
As is a wingéd messenger of heaven
Unto the white-upturnéd wond'ring eyes
Of mortals that fall back to gaze on him,
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.

JULIET

O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO (*aside*)

Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy:
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other name would smell as sweet:
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for thy name, which is no part of thee,
Take all myself.

ROMEO I take thee at thy word!

67 Ay] Qq Ff *Ay* Rowe, Delius *Ah* 71 white-upturnéd] Theobald's hyphen, generally adopted. Chambers *white, upturnëd,* 73 lazy-pacing] Q^1 *lasie pacing* Q^2 Ff *lazie puffing* (F^{2-4} *lazy*) Modern eds. generally *lazy-pacing* Chambers *lazy puffing* Durham *lazy-puffing* 79 (*aside*)] Added by Rowe. 81 Thou . . . Montague.] Omitted in Q^1. Q^2 Ff have comma after *self.* Malone punctuated *Thou art thyself though, not* etc., which had a following and which Grant White said took the life out of the speech. Modern eds. adhere to Q^2 F. The meaning is "Montague or not, thou art thyself, Romeo." The name, as with the rose (l. 85), is distinct from the essential being. 83 nor . . . part.] From Q^1, ending *part.* Q^2 Ff omit. Editors admit, reading *part* 84 Belonging . . . man.] Q^1 omits. 85 What's . . . name?] F^1 *What? in a names* name?] Q^1 F^{2-4} *name?* Q^2 *name* F^1 *names* 86 name] Q^1 *name* Q^2 Ff *word* Rowe, Delius, Chambers, Durham, NCE *word* Cam and others *name* 87 were] Q^2 *wene* 89 title.] Q^1 F^{1-3} Q^2 *tytle,* F^4 *Title;* doff] Q^1 *part* 90 thy] Q^1 *that* Q^2 Ff *thy* Globe, Craig, Chambers, Kittredge *that*

Call me but love, and I'll be new baptized:
Henceforth I never will be Romeo.

JULIET
What man art thou, that, thus bescreened in night,
So stumblest on my counsel?

ROMEO By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to thee.
Had I it written, I would tear the word.

JULIET
My ears have yet not drunk a hundred words
Of thy tongue's uttering, yet I know the sound.
Art thou not Romeo, and a Montague?

ROMEO
Neither, fair maid, if either thee dislike.

JULIET
How camest thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

ROMEO
With love's light wings did I o'er-perch these walls,
For stony limits cannot hold love out.
And what love can do, that dares love attempt:
Therefore thy kinsmen are no stop to me.

JULIET
If they do see thee, they will murther thee.

ROMEO
Alack, there lies more peril in thine eye
Than twenty of their swords. Look thou but sweet,
And I am proof against their enmity.

94 bescreened] Q^1 *beskrind* Q^2 *beschreend* 95, 96 By . . . am.] One line in Q^2. Q^1 omits *who I am.* 100 yet not] Globe, Craig, Chambers, Herford *not yet* 101 thy . . . uttering,] From Q^2 Ff. Q^1 *that tongues vtterance,* Pope, Craig, Houghton *that tongue's uttering* Cam, Chambers, Dowden, Durham, NCE follow Q^2. Globe, Delius, Furness, Herford, Kittredge follow Q^1. 103 maid, . . . dislike.] From Q^2 Ff. Q^1 *Saint, . . . displease.* Theobald, Globe, Chambers, Kittredge *saint, . . . dislike.* Cam and others follow Q^2. 104 How . . . wherefore?] Two lines in Ff, ending *hither. . . . wherefore?* camest] From Q^2. Q^1 Ff *cam'st* Cam and others *camest* Delius, Craig, Durham, Dowden, Kittredge, NCE, Houghton *cam'st* 107 kinsmen] Q^2 *kismen* 108 With . . . walls,] Two lines in Ff, ending *wings . . . Walls,* 111 stop] From Q^2 Ff. Q^1 *let* Cam, Globe, Furness, Herford, Kittredge *let* Delius, Craig, Chambers, Dowden, Durham, NCE, Houghton *stop*

JULIET
I would not for the world they saw thee here.
ROMEO
I have night's cloak to hide me from their eyes;
And but thou love me, let them find me here.
My life were better ended by their hate,
Than death prorogued, wanting of thy love.
JULIET
By whose direction found'st thou out this place?
ROMEO
By love, that first did prompt me to inquire:
He lent me counsel, and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore washed with the farthest sea,
I should adventure for such merchandise.
JULIET
Thou knowest the mask of night is on my face,
Else would a maiden blush bepaint my cheek
For that which thou hast heard me speak to-night.
Fain would I dwell on form, fain, fain deny
What I have spoke: but farewell compliment!
Dost thou love me? I know thou wilt say 'Ay,'
And I will take thy word: yet, if thou swear'st,
Thou mayst prove false. At lovers' perjuries,
They say, Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully.
Or if thou thinkest I am too quickly won,
I'll frown and be perverse and say thee nay,
So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond;

117 eyes;] From Q^2 Ff. Q^1 *sight*, Cam and others *eyes;* Capell, etc., Globe, Herford, Kittredge *sight;* 122 prompt] Q^2 F^1 *promp* 125 vast shore washed] Q^1 *vast shore, washt* Q^2 *vast shore washeth* F^1 *vast-shore-washet* $F^{2,3}$ *vast-shore: washd* (F^3 *wash'd*). F^4 *vast-shore, wash'd* farthest] Q^1, Steevens, Craig, Durham, Houghton *furthest* 126 should] From Q^2 Ff. Q^1 *would* Cam and others *would* Chambers, Durham, NCE *should* 127 knowest] From Q^2 Ff. Q^1 *knowst* Cam and others *know'st* Chambers, Kittredge *knowest* 131 compliment!] Q^1 F^{2-4} *complements.* Q^2 F^1 *complement.* Editors *compliment!* 132 love me? I] Q^1 *loue me? Nay I* Q^2 *loue me? I* F^1 *Loue? I* $F^{2,3}$ *Love? O I* F^4 *Love? O, I* 134 mayst] $Q^{1,2}$ $F^{1,2}$ *maiest* F^3 *mayest* F^4 *may'st* Editors *mayst* false. At . . . perjuries,] Q^1 *false: At . . . periuries* (in 2 lines). Q^2 *false at . . . periuries.* F^1 *false: at . . . periuries* Cam, Delius *false: at . . . perjuries,* Globe, Furness, Craig, Chambers, Herford, Dowden, Durham, Houghton *false; at . . . perjuries,* Kittredge, NCE *false. At . . . perjuries,* 135 laughs.] Q^1 *smiles.* F^1 *laught,* 137 thinkest] From Q^2 Ff. Q^1 *thinke* Cam and others *think'st* Chambers, Kittredge *thinkest.*

And therefore thou mayst think my 'haviour light;
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true-love passion: therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discoverèd.

ROMEO
Lady, by yonder blessèd moon I vow,
That tips with silver all these fruit-tree tops,—

JULIET
O, swear not by the moon, th' inconstant moon,
That monthly changes in her circlèd orb,
Lest that thy love prove likewise variable.

ROMEO
What shall I swear by?

JULIET Do not swear at all;
Or, if thou wilt, swear by thy gracious self,
Which is the god of my idolatry,
And I'll believe thee.

ROMEO If my heart's dear love—

JULIET
Well, do not swear. Although I joy in thee,
I have no joy of this contract to-night:
It is too rash, too unadvised, too sudden,
Too like the lightning, which doth cease to be
Ere one can say 'It lightens.' Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flow'r when next we meet.
Good night, good night! As sweet repose and rest
Come to thy heart as that within my breast!

141 mayst] $Q^{1,2}$ F^1 *maiest* $F^{3,4}$ *mayest* F^3 *maist* 'haviour] Q^1 F^{2-4} *haviour* Q^2 *behauior* F^1 *behauiour* Cam, Globe, Herford, NCE *'haviour* Delius, Craig, Chambers, Dowden, Durham, Kittredge, Houghton *haviour* 143 more cunning] From Q^1. Q^2 F^1 *coying* $Q^{4,5}$ *more coying* F^{2-4} *more coyning* 146 true-love] Q^1 Ff *true loues* Q^2 *truloue* Cam and others *true love's* Kittredge *true-love* 149 Lady,] Q^1 omits. blessèd] Ff omit. vow,] Q^2 Ff *vow*, Q^1 *sweare*, Cam and others *swear*, Durham, NCE *vow*, 150 tops,—] $Q^{1,2}$ Ff *tops*. Dash added by Rowe and Capell. 152 circlèd] Q^1 Ff *circled* Q^2 *circle* 155 wilt, . . . gracious] Q^1 *sweare*, . . . *glorious* 157 heart's dear] Q^1 *true harts* love—] Q^1 *loue* Q^2 F^1 *loue*. F^{2-4} *loue*— 158 Well, . . . thee,] Q^1 *Sweare not at al, though I doo ioy in thee*, swear. Although . . . thee,] Q^2 F^1 *sweare, although . . . thee:* F^{2-4} *sweare although . . . thee*, Cam, Globe, Herford *swear: although thee*, Delius, Craig, Chambers, Dowden, Durham, Kittredge, NCE, Houghton *swear. Although . . . thee*, 162-177 Sweet, . . . infinite.] Q^1 omits.

ROMEO
O, wilt thou leave me so unsatisfied?
JULIET
What satisfaction canst thou have to-night?
ROMEO
Th' exchange of thy love's faithful vow for mine.
JULIET
I gave thee mine before thou didst request it:
And yet I would it were to give again.
ROMEO
Wouldst thou withdraw it? For what purpose, love?
JULIET
But to be frank, and give it thee again.
And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep: the more I give to thee,
The more I have, for both are infinite.
I hear some noise within: dear love, adieu!

Nurse calls within.

Anon, good Nurse! Sweet Montague, be true.
Stay but a little, I will come again. *Exit.*
ROMEO
O blesséd, blesséd night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.

Enter Juliet, above.

JULIET
Three words, dear Romeo, and good night indeed.
If that thy bent of love be honourable,
Thy purpose marriage, send me word to-morrow,
By one that I'll procure to come to thee,
Where and what time thou wilt perform the rite,
And all my fortunes at thy foot I'll lay,
And follow thee my lord throughout the world.

172 Wouldst . . . love?] Two lines in Ff, ending *it? . . . Loue?* 178 I . . . within:] Q¹ *I heare some comming, Nurse . . . within.*] From Rowe. Omitted in Qq. Ff Cals within. F⁴ Calls) 180 *Exit.*] Added by Malone. 183 flattering-sweet] Theobald's hyphen, which eds. adopt. Q¹ *flattering true* Hoppe thinks Q¹ here anticipates v i 1. *Enter . . . above.*] From Rowe. Q¹, ², F¹ omit. F²⁻⁴ Enter. 184 Three . . . indeed.] Two lines in Ff, ending Romeo, . . . *indeed.* 190 lord] Q¹ *L.*

NURSE (*within*)
Madam!
JULIET
I come, anon.—But if thou meanest not well,
I do beseech thee—
NURSE (*within*) Madam!
JULIET By and by, I come:—
To cease thy suit, and leave me to my grief.
To-morrow will I send.
ROMEO So thrive my soul,—
JULIET
A thousand times, good night! *Exit.*
ROMEO
A thousand times the worse, to want thy light.
Love goes toward love as schoolboys from their books;
But love from love, toward school with heavy looks. *Retiring.*

Enter Juliet again, above.

JULIET
Hist! Romeo, hist! O, for a falc'ner's voice,
To lure this tassel-gentle back again!
Bondage is hoarse, and may not speak aloud;
Else would I tear the cave where Echo lies,
And make her airy tongue more hoarse than mine
With repetition of my Romeo's name.
Romeo!
ROMEO
It is my soul that calls upon my name.

191-197 NURSE . . . light.] Q^1 omits. 191, 193 NURSE (*within*)] Q^1 omits. Q^2 in the margin has only the word *Madam.* Ff Within: *Madam.* In Ff these words are also in the margin. 193 By . . . come:—] Q^2 Ff (*by . . . come*) (Ff *By*) 194 suit,] Q^2 Ff *strife,* Q^4 *sute,* The word comes from l. 544 of Brooke's *Romeus* (Collier, ii 21): "and now your Juliet you beseekes To cease your sute," Editors *suit,* 195 soul,—] Theobald's dash, generally adopted. Q^2 Ff *soule.* 196 *Exit.*] From Ff. Qq omit. 199 toward] From $Q^{1, 3}$. Ff *towards* Modern eds. *toward Retiring.*] Malone, Cam, Dowden Retiring slowly. Globe, Delius, Craig, Herford, NCE, Houghton *Retiring.* Chambers, Kittredge omit. *Enter . . . above.*] Q^1 omits. Q^2 Ff Enter *Iuliet* againe. 201 tassel-gentle] Hanmer's hyphen, generally adopted. 204, 205 more . . . mine, With] Q^1 *as hoarse as mine, With* Q^2 F^1 *more hoarse, then With* Q^4 *more hoarse, then myne With* $F^{2, 3}$ *more hoarse, then with The* F^4 *more hoarse, than with The* Modern eds. *more hoarse than mine, With* For *mine* Daniel proposed *Fame* 205 Romeo's name.] From Q^1. Q^2 Ff Romeo. Chambers "*Romeo!*" 206 Romeo!] Added by Cam from Q^1. Cam is followed by Herford, Kittredge, NCE. Omitted by Globe, Delius, Furness, Craig, Chambers, Dowden, Durham, Houghton.

How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears!

JULIET
Romeo!

ROMEO My dear?

JULIET What o'clock to-morrow
Shall I send to thee?

ROMEO By the hour of nine.

JULIET
I will not fail. 'Tis twenty year till then.
I have forgot why I did call thee back.

ROMEO
Let me stand here till thou remember it.

JULIET
I shall forget, to have thee still stand there,
Rememb'ring how I love thy company.

ROMEO
And I'll still stay, to have thee still forget,
Forgetting any other home but this.

JULIET
'Tis almost morning: I would have thee gone;
And yet no farther than a wanton's bird,
That lets it hop a little from her hand,
Like a poor prisoner in his twisted gyves,
And with a silk thread plucks it back again,
So loving-jealous of his liberty.

ROMEO
I would I were thy bird.

JULIET Sweet, so would I.

210 My dear?] Q^1 *Madame* Q^2 F^1 *My'Neece.* F^{2-4} *My sweete* $Q^{4,5}$ *My Deere.* Kellner treats this as an extreme case: he claims *N* as a misreading for *H*, *e* for *r* and *c* for *t*, and would read *Herte* for *Neece.* This could be. But *N* may have been a misreading for *D* and *c* for *r*: hence *Deere.* Many early eds. read *My sweet?* following F^2's desperate guess. ;Cam, Globe, Delius, Dowden, Kittredge, NCE *My dear?* Herford *My sweet?* Craig, Durham *My dear!* Chambers Ma dame! What] Q^1 *At what* Q^2 Ff *What* Pope, Cam and others *At what* Delius, NCE *What* o'] Qq Ff *a* 211 By] Q^1 *At* Q^2 Ff *By* Cam, Globe, Craig, Herford, Houghton *At* Delius, Chambers, Dowden, Durham, Kittredge, NCE *By* 212 year] Q^1 Ff *yeares* or *years* Q^2 *yeare* Cam and others *years* Chambers, NCE *year* 220 farther] Q^1 Ff *further* Q^2 *farther* Cam, Chambers, Kittredge, NCE *farther* Globe, Delius, Craig, Herford, Dowden, Durham, Houghton *further* 221 That] Q^1 *Who* Q^2 Ff *That* Cam and others *Who* Durham, Kittredge, NCE *That* her] Q^1 *her* Q^2 Ff *his* Editors *her* 223 silk] Q^1 *silke* Q^2 Ff *silken* Editors generally *silk* Chambers *silken* plucks] Q^1 *puls* 224 loving-jealous] Theobald's hyphen, generally adopted.

Yet I should kill thee with much cherishing.
Good night, good night! Parting is such sweet sorrow
That I shall say good night till it be morrow. *Exit.*

ROMEO
Sleep dwell upon thine eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest! 230
Hence will I to my ghostly friar's close cell,
His help to crave and my dear hap to tell. *Exit.*

SCENE II. VERONA. FRIAR LAURENCE'S CELL.

Enter Friar Laurence alone, with a basket.

FRIAR LAURENCE
The grey-eyed morn smiles on the frowning night,
Chequ'ring the eastern clouds with streaks of light;
And fleckled darkness like a drunkard reels

227 Good . . . sorrow] One line in Q^1. Two in Q^2 Ff, ending *night . . . sorrow*, 227, 228 Parting . . . morrow.] Q^2 prefixed *Iu.* for Juliet to l. 229. Q^3 Ff then allocated *Parting . . . morrow* to Romeo, and continued the allocation of l. 229 to Juliet. The lines are correctly assigned in Q^1. 228 *Exit.*] Omitted in $Q^{1,2}$ F^1. In F^{2-4} Exit. after l. 229. 229 Sleep . . . breast!] Allocated to Juliet in Q^2 Ff and to Romeo in Q^1. 230 Would . . . rest!] After this line, which begins Romeo's speech in Q^2 Ff, is inserted in those texts a version of ll. 1-4 of our Scene II. The text in Q^2 is as follows:

Would I were sleepe and peace so sweet to rest
The grey eyde morne smiles on the frowning night,
Checkring the Easterne Clouds with streaks of light,
And darknesse fleckted like a drunkard reeles,
From forth daies pathway, made by Tytans *wheeles.*
Hence will I etc.

These lines are omitted from Q^1, except a version of the first. Rowe retained the lines in Sc. I and omitted ll. 1-4 of Sc. II. 231 friar's close cell,] From Q^2 Ff. Q^1 *Ghostly fathers cell,* Rowe, Knight and some early eds. and Durham followed Q^2 F. Modern eds. generally follow Q^1. Ulrici thought that *ghostly* applied to a friar had no meaning, as 'friar' itself implies his spiritual character. He thinks *friar* may be a misprint or a sophistication of the printer. But we have also to account for *close*. There seems insufficient reason to reject the text in Q^2 F. 232 *Exit.*] Omitted in Q^1. SCENE II.] Omitted in Qq Ff. Cam and others Scene III. VERONA. . . . CELL.] Added by Ed. after Malone. *Laurence*] Qq Ff omit. The speech-prefixes in this Sc. in Q^1 are: Frier, Fri., Fr.; Rom., Ro. In Q^2: Fri.; Ro. In F^1: Fri.; Rom. 1-4 The . . . wheels.] Omitted in F^{2-4}. 2 Chequ'ring] Q^1 F^1 *Checkring* Q^2 *Checking* Cam and others *Chequering* Kittredge *Check'ring* NCE *Chequ'ring* 3 fleckled] Q^2 *fleckeld* F^1 *fleckled* Q^1 *flecked* Rowe *fleckell'd* Cam, Globe, Furness, Delius, Craig, Dowden, Kittredge, NCE *flecked* Chambers *fleckëd* Herford, Durham, Houghton *fleckled* (*fleckled*=speckled, dappled).

From forth day's path and Titan's fiery wheels.
Now, ere the sun advance his burning eye,
The day to cheer and night's dank dew to dry,
I must up-fill this osier cage of ours
With baleful weeds and precious-juicéd flowers.
The earth that's nature's mother is her tomb:
What is her burying grave, that is her womb.
And from her womb children of divers kind
We sucking on her natural bosom find;
Many for many virtues excellent,
None but for some, and yet all different.
O, mickle is the powerful grace that lies
In plants, herbs, stones, and their true qualities.
For nought so vile that on the earth doth live
But to the earth some special good doth give;
Nor aught so good, but, strained from that fair use,
Revolts from true birth, stumbling on abuse.
Virtue itself turns vice, being misapplied,
And vice sometime's by action dignified.

Enter Romeo.

Within the infant rind of this weak flower
Poison hath residence, and medicine power.
For this, being smelt, with that part cheers each part,

4 fiery] Q^1 *fierie* Q^2 F^1 *burning* In Q^2 *burning* was doubtless caught up from l. 5. Editors generally *fiery* Chambers *burning* 8 precious-juicéd] Pope's hyphen, generally adopted. 9, 10 The earth . . . womb.] Steevens and others, including Collins, 31, have called attention to the close resemblance of these lines to *Lucretius* v. 257-9. The idea, however, was fairly common. There is a similar expression on Time in *Pericles* II iii 45. 9-14 The . . . different.] Q^1 omits. 16 plants, herbs,] From Q^2 Ff. Q^1 *hearbes, plants,* Cam and others follow Q^1. Chambers, Durham, Kittredge, NCE follow Q^2 F. 20 from . . . stumbling] From Q^2 Ff. Q^1 *to vice and stumbles* Editors follow Q^2 F. 22 sometime's by action] Q^2 Ff *sometime by action* Q^1 *sometimes by action* Theobald, etc. *sometime by action's* Modern eds. follow Capell *sometime's by action* *Enter Romeo.*] Placed as in Q^2 Ff. Q^1 omits. Cam and others, including Furness, place the entry after l. 30 when R. is about to speak. Romeo enters earlier and silently watches the Friar at work, which is effective stage business, before venturing to speak. He then hears of the powers of herbs and flowers which is important afterwards. Durham, NCE, Houghton follow Q^2 F. Chambers places after l. 32. 23 weak] Q^2 Ff *weake* Q^1 *small* Pope, Cam, Globe, Kittredge *small* Delius, Furness, Craig, Chambers, Herford, Dowden, Durham, NCE, Houghton *weak* The point is the *weakness* of the flower and the *power*, l. 24, of its medicine. 25 with that part cheers each part,] For *that part* Pope proposed *that sense* Gould would delete *part* This first *part* has been variously interpreted. Kittredge explains as *quality, i.e.*

Being tasted, slays all senses with the heart.
Two such opposéd kings encamp them still
In man as well as herbs, grace and rude will;
And where the worser is predominant,
Full soon the canker death eats up that plant.

ROMEO
Good morrow, father.

FRIAR LAURENCE Benedicité!
What early tongue so sweet saluteth me?
Young son, it argues a distempered head
So soon to bid good morrow to thy bed.
Care keeps his watch in every old man's eye,
And where care lodges, sleep will never lie;
But where unbruiséd youth with unstuffed brain
Doth couch his limbs, there golden sleep doth reign.
Therefore thy earliness doth me assure
Thou art up-roused with some distemp'rature;
Or if not so, then here I hit it right,
Our Romeo hath not been in bed to-night.

ROMEO
That last is true: the sweeter rest was mine.

FRIAR LAURENCE
God pardon sin! Wast thou with Rosaline?

ROMEO
With Rosaline, my ghostly father? No!
I have forgot that name and that name's woe.

FRIAR LAURENCE
That's my good son. But where hast thou been then?

ROMEO
I'll tell thee ere thou ask it me again.
I have been feasting with mine enemy;
Where on a sudden one hath wounded me
That's by me wounded. Both our remedies

odour. The two words *part* must have similarity of meaning: the first may be explained as that part of the flower producing odour and *each part* as each part of the body, cheered by the scent, as Kittredge says, as by a tonic. 26 slays] Q^3 *staies* Q^1 *slaies* Ff *slayes* or *slays* Editors generally *slays* There is something to be said for preserving Q^2's *staies* It was precisely the staying of Juliet's senses that Laurence was to accomplish. Chambers *stays* 27 kings] From Q^2 Ff. Q^1 *foes* Q^1 misses the point: the poet refers to sovereign powers. Craig *foes* 32 sweet] Q^1 *soone* Editors *sweet* 36 lodges,] Q^1 F^{2-4} *lodgeth*, Editors *lodges*, 40 with] Q^2 Ff *with* Q^1 *by* Cam and others *by* Durham, Kittredge, NCE *with* 51 wounded. Both] Q^1 *wounded, both* Q^2 *wounded both*, Ff *wounded: both* Cam and others follow F. Kittredge *wounded. Both* Furness, Chambers, NCE *wounded; both* Durham *wounded: both*

Within thy help and holy physic lies.
I bear no hatred, blesséd man, for, lo,
My intercession likewise steads my foe.

FRIAR LAURENCE

Be plain, good son, and homely in thy drift:
Riddling confession finds but riddling shrift.

ROMEO

Then plainly know my heart's dear love is set
On the fair daughter of rich Capulet.
As mine on hers, so hers is set on mine;
And all combined, save what thou must combine
By holy marriage. When, and where, and how,
We met, we wooed and made exchange of vow,
I'll tell thee as we pass; but this I pray,
That thou consent to marry us to-day.

FRIAR LAURENCE

Holy Saint Francis, what a change is here!
Is Rosaline, that thou didst love so dear,
So soon forsaken? Young men's love then lies
Not truly in their hearts, but in their eyes.
Jesu Maria, what a deal of brine
Hath washed thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven clears,
Thy old groans yet ring in mine ancient ears.
Lo, here upon thy cheek the stain doth sit
Of an old tear that is not washed off yet.
If e'er thou wast thyself and these woes thine,
Thou and these woes were all for Rosaline.
And art thou changed? Pronounce this sentence then:
Women may fall when there's no strength in men.

ROMEO

Thou chid'st me oft for loving Rosaline.

FRIAR LAURENCE

For doting, not for loving, pupil mine.

54 my intercession] Gould conj. *Thy intervention* but intercession=petition, plea. 55 and] Qq *and* Ff *rest* Editors *and* 65 Saint] Qq F^{1-3} *S.* F^{4} *Saint* 66 that] Q^{1} *whome* Q^{2} Ff *that* Cam, Durham, Kittredge, NCE *that* Globe, Delius, Furness, Craig, Chambers, Herford, Dowden, Houghton *whom* 74 yet ring] Q^{2} F^{1} *yet ringing* Q^{1} *ring yet* Q^{4} F^{2-4} *yet ring.* Cam and others *ring yet* Chambers, Durham, NCE *yet ring* In Q^{2} the compositor repeated the *ing* syllable but Q^{2} shows the order of the words. mine] Q^{2} *mine* Q^{1} Ff *my* Cam, Chambers, Dowden, Kittredge, NCE *mine* Globe, Delius, Craig, Herford, Durham, Houghton *my*

ROMEO
And bad'st me bury love.
FRIAR LAURENCE Not in a grave,
To lay one in, another out to have.
ROMEO
I pray thee, chide me not. Her I love now
Doth grace for grace and love for love allow:
The other did not so.
FRIAR LAURENCE O, she knew well
Thy love did read by rote that could not spell.
But come, young waverer, come, go with me,
In one respect I'll thy assistant be;
For this alliance may so happy prove
To turn your households' rancour to pure love.
ROMEO
O, let us hence: I stand on sudden haste.
FRIAR LAURENCE
Wisely and slow: they stumble that run fast. *Exeunt.*

SCENE III. VERONA. A STREET.

Enter Benvolio and Mercutio.

MERCUTIO Where the devil should this Romeo be? Came he not home to-night?
BENVOLIO Not to his father's: I spoke with his man.
MERCUTIO
Why, that same pale hard-hearted wench, that Rosaline,
Torments him so that he will sure run mad.

85 chide me not. Her I] Q^2 Ff *chide me not, her I* Q^1 *chide not, she whome I* Cam, Globe, Furness, Herford, Dowden *chide not: she whom I* Craig, Houghton *chide not; she, whom I* Chambers, Durham *chide me not; her I* Kittredge *chide not. She whom I* NCE *chide me not. Her I* 88 that] Q^2 Ff *that* Q^1 *and* Cam, Globe, Delius, Craig, Chambers, Herford *and* Dowden, Durham, Kittredge, NCE, Houghton *that* 92 households' rancour] Q^1 *Housholds rancour* Q^2 *housholds rancor* F^1 *houshould rancor* $F^{2, 3}$ *houshold rancord* F^4 *houshold rancour* SCENE III.] Hanmer, Cam and others Scene IV. VERONA. A STREET.] Added by Ed. after Capell. The speech-prefixes in this Sc. in Q^1 are: Mer., Me.; Ben.; Rom.; Nur., Nu.; Pet. In Q^2: Mer., Mercu.; Ben.; Ro., Rom.; Nur.; Peter, Pet. In F^1: Mer.; Ben.; Romeo, Rom., Ro.; Nur., Nurse; Peter, Pet. 1 devil] Q^2 *deule* F^1 *deu le* F^2 *devile* $F^{3, 4}$ *devil* 4, 5 Why . . . mad.] Verse in $Q^{1, 2}$. Prose in Ff. Verse in modern edns. 4 Why,] Q^2 Ff *Why* Q^1 *Ah* Cam, Globe, Chambers, Herford *Ah*, Delius, Craig, Dowden, Durham, Kittredge, NCE, Houghton *Why*, or *Why*

BENVOLIO
Tybalt, the kinsman to old Capulet,
Hath sent a letter to his father's house.
MERCUTIO A challenge, on my life.
BENVOLIO Romeo will answer it.
MERCUTIO Any man that can write may answer a letter.
BENVOLIO Nay, he will answer the letter's master, how he dares, being dared.
MERCUTIO Alas, poor Romeo, he is already dead! Stabbed with a white wench's black eye; run through the ear with a love-song; the very pin of his heart cleft with the blind bow-boy's butt-shaft. And is he a man to encounter Tybalt?
BENVOLIO Why, what is Tybalt?
MERCUTIO More than prince of cats. O, he's the courageous captain of compliments. He fights as you sing pricksong, keeps time, distance and proportion; he rests his minim rests, one, two, and the third in your bosom: the very butcher of a silk button, a duellist, a duellist; a gentleman of the very first house, of the first and second cause. Ah, the immortal *passado!* the *punto reverso!* the *hay!*
BENVOLIO The what?
MERCUTIO The pox of such antic, lisping, affecting fantasticoes,—these new tuners of accent! 'By Jesu, a very good blade! a very tall man! a very good whore!' Why, is not this a lamentable thing, grandsire, that we should be thus afflicted with these strange flies, these fashionmongers, these *perdona-mi*'s, who

6, 7 Tybalt, . . . house.] Verse in Q^1. Prose in Q^2 Ff. Verse in modern edns. 6-8 Tybalt, . . . life.] Allocated to Mercutio in Q^1, with a fresh prefix Mer: 6 kinsman] Q^2 *kisman* to] Q^1 *of* Cam, Delius, Chambers, Dowden, Durham, Kittredge *to* Globe, Craig, Herford, NCE, Houghton *of* 14 run through] Q^2 Ff *runne through* ($F^{3,4}$ *run*). Q^1 *shot thorough* Cam, Globe, Furness, Herford, Dowden *shot thorough* Delius, Durham *run thorough* Chambers, Craig, Kittredge *shot through* NCE, Houghton *run through* 17 BENVOLIO] From Q^1 Ff. Q^2 Ro. 18 More . . . cats.] A pun on Tybalt-Tibert, Tibert being the name of the cat in *Reynard the Fox*, and mentioned by Dekker and others including Jonson in *Epigrammes*, "The Voyage it selfe," ll. 149, 155 (Jonson, viii 88). Mercutio reverts to this pun in III i 73-75, 97. cats.] From Q^2 Ff. Q^1 *cattes I can tell you.* Cam and others *cats, I can tell you.* NCE *cats.* he's] Q^1, Globe and others *he is* Q^2 Ff, Cam, Kittredge, NCE *he's* 20 he . . . rests,] Q^2 *he rests, his minum rests,* Q^1 *rests me his minum rest* Ff *he rests his minum,* Cam and others *rests me his minim rest,* NCE *he rests his minim rests,* 26 lisping] Q^1 *limping* fantasticoes,—] Q^1 *fantasticoes* Q^2 $F^{1,2}$ *phantacies,* $F^{3,4}$ *phantasies,* Editors follow Q^1. 27 accent!] Q^2 Ff *accent:* Q^1 *accents.* Cam and others *accents!* Kittredge, NCE *accent!* By] Ff omit. 30 *perdona-mi*'s] From Cam and Globe. Q^1 *pardonmees,* Q^2 *pardons mees,* $F^{1,2}$ *pardon-mee's,* $F^{3,4}$ *pardon-me's,* Theobald *pardonnez-moy's* Delius, Furness, Craig, Dowden, Durham (in roman), *pardonnez-mois,* Chambers "pardonnez-mois," Herford *pardon-*

stand so much on the new form that they cannot sit at ease on the old bench? O, their bones, their bones!

Enter Romeo.

BENVOLIO Here comes Romeo, here comes Romeo.

MERCUTIO Without his roe, like a dried herring. O flesh, flesh, how art thou fishified! Now is he for the numbers that Petrarch flowed in. Laura to his lady was a kitchen-wench; marry, she had a better love to be-rhyme her; Dido, a dowdy; Cleopatra, a gipsy; Helen and Hero, hildings and harlots; Thisbe, a grey eye or so, but not to the purpose. Signior Romeo, *bonjour!* There's a French salutation to your French slop. You gave us the counterfeit fairly last night.

ROMEO Good morrow to you both. What counterfeit did I give you?

MERCUTIO The slip, sir, the slip. Can you not conceive?

ROMEO Pardon, good Mercutio, my business was great; and in such a case as mine a man may strain courtesy.

MERCUTIO That's as much as to say, such a case as yours constrains a man to bow in the hams.

ROMEO Meaning, to curtsy.

MERCUTIO Thou hast most kindly hit it.

ROMEO A most courteous exposition.

MERCUTIO Nay, I am the very pink of courtesy.

ROMEO Pink for flower.

MERCUTIO Right.

ROMEO Why, then is my pump well flowered.

MERCUTIO Sure wit, follow me this jest now, till thou hast worn

me's, Kittredge *pardona-mi's*, NCE *perdona-mi's*, Houghton *pardon-mees*, 32 bones, . . . bones!] From Qq Ff. Schmidt describes the passage as incomprehensible, but perhaps="I should like to beat them." Cam and others follow Q F. Delius, Furness, Craig, Durham, Dowden *bons, . . . bons!* following Theobald's *bon's, . . . bon's!* Chambers "bons," . . . " bons!" According to Sampson the joke of *bones, . . . bones!* lies in the reference to the difficulty in sitting and Mercutio means both *bones* and French *bons*. 33 Here . . . Romeo.] Once only in Q^1. 35 Petrarch] Q^2 *Petrach* 36 was] Q^2 Ff *was* Q^1 *was but* Cam and others *was but* Delius, Durham, NCE *was* 38 hildings] F^1 *hildinsgs* 39 *bonjour!*] Q^1 *bon iour*, Q^2 Bonieur, 45 Pardon, . . . Mercutio,] Q^1 *I cry you mercy* Q^2 *Pardon good* Mercutio, Ff *Pardon*, Mercutio, Editors follow Q^2. 49 curtsy.] Q^2 F^1 *cursie*. F^{2-4} *courtesie* Passage omitted in Q^1. Cam, Globe, Delius, Herford, Dowden *court'sy*. Craig, Chambers, Durham, NCE, Houghton *curtsy*. Kittredge *cursy*. 51 courteous] Q^2 *curtuous* 56 Sure wit,] Q^2 *Sure wit* Ff *Sure wit*, Q^1 *Well said*, Capell, Cam, Globe, Herford *Well said:* Delius *Sure wit:* Furness, Craig, Dowden *Well said;* Chambers, Durham *Sare wit!* Kittredge *Well said!* NCE, Houghton *Sure wit!*

out thy pump, that, when the single sole of it is worn, the jest may remain, after the wearing, solely singular.

ROMEO O single-soled jest, solely singular for the singleness!

MERCUTIO Come between us, good Benvolio: my wits faints.

ROMEO Switch and spurs, switch and spurs, or I'll cry a match.

MERCUTIO Nay, if our wits run the wild-goose chase, I am done, for thou hast more of the wild-goose in one of thy wits than, I am sure, I have in my whole five. Was I with you there for the goose?

ROMEO Thou wast never with me for anything when thou wast not there for the goose.

MERCUTIO I will bite thee by the ear for that jest.

ROMEO Nay, good goose, bite not.

MERCUTIO Thy wit is a very bitter sweeting. It is a most sharp sauce.

ROMEO And is it not, then, well served in to a sweet goose?

MERCUTIO O, here's a wit of cheveril, that stretches from an inch narrow to an ell broad!

ROMEO I stretch it out for that word 'broad'; which added to the goose, proves thee far and wide a broad goose.

MERCUTIO Why, is not this better now than groaning for love? Now art thou sociable, now art thou Romeo. Now art thou what thou art, by art as well as by nature. For this drivelling love is like a great natural that runs lolling up and down to hide his bauble in a hole.

BENVOLIO Stop there, stop there.

MERCUTIO Thou desirest me to stop in my tale against the hair.

58 solely singular.] Q^1 *solie singular.* Q^2 *soly singular.* Ff *sole-singular.* Cam, Delius, Dowden, Kittredge, NCE *solely singular.* Chambers *soly singular.* Globe, Craig, Herford, Durham, Houghton *sole singular.* 59 O... singleness!] One line in Qq. Two in Ff, ending *ieast, . . . singlenesse.* single-soled] Q^1 *single soald* Q^2 *single solde* Ff *single-sol'd* 60 wits faints.] From Q^2 F^1. F^{2-4} *wit faints.* Q^1 *wits fail.* Cam, etc. *wits faint.* Furness *wits fail.* Delius, Craig, Durham, Houghton *wit faints.* 61 Switch . . . match.] One line in Qq. Two in Ff, ending *spurs, . . . match.* Switch . . . switch] Qq Ff *Swits . . . swits* Kittredge *Swits . . . swits* 62 our] Q^2 Ff *our* Q^1 *thy* Cam, Globe, Craig, Herford, Houghton *thy* Delius, Chambers, Dowden, Durham, Kittredge, NCE *our* am] From Q^2 Ff. Q^1 *haue* Cam, Globe, Craig, Herford, Houghton *have* Delius, Chambers, Dowden, Durham. Kittredge, NCE *am* 66 Thou wast] From Q^2 F^1. F^{2-4} *Thou was* Q^1 *Thou wert* Editors *Thou wast* 67 there] From Q^2 Ff. Q^1 *with me* Craig, Durham *here* 70, 71 Thy . . . sauce.] Two lines in Ff, ending *Bitter-sweeting, . . . sawce.* (Qq *bitter sweeting*) 72 not, then, well] From Q^2. Q^1 Ff *not well* Cam, Globe, Delius, Herford, Dowden *not well* Craig, Chambers, Durham, Houghton *not then well* Kittredge, NCE *not, then, well* in to] F^{1-3} *into* sweet goose] $F^{1, 2}$ *Sweet-Goose?* 76 a broad] From Qq F^4. F^{1-3} *abroad* 80 hide] F^1 hid 81 bauble] Qq F^{1-3} *bable* F^4 *bauble* 81 a] Omitted by Craig.

BENVOLIO Thou wouldst else have made thy tale large.
MERCUTIO O, thou art deceived: I would have made it short. For I was come to the whole depth of my tale, and meant indeed to occupy the argument no longer.

Enter Nurse and her man Peter.

ROMEO Here's goodly gear! A sail, a sail!
MERCUTIO Two, two: a shirt and a smock.
NURSE Peter!
PETER Anon.
NURSE My fan, Peter.
MERCUTIO Good Peter, to hide her face, for her fan's the fairer face!
NURSE God ye good morrow, gentlemen.
MERCUTIO God ye good den, fair gentlewoman.
NURSE Is it good den?
MERCUTIO 'Tis no less, I tell ye, for the bawdy hand of the dial is now upon the prick of noon.
NURSE Out upon you! What a man are you!
ROMEO One, gentlewoman, that God hath made for himself to mar.
NURSE By my troth, it is well said. 'For himself to mar,' quoth a? Gentlemen, can any of you tell me where I may find the young Romeo?
ROMEO I can tell you; but young Romeo will be older when you have found him than he was when you sought him: I am the youngest of that name, for fault of a worse.
NURSE You say well.

85 For] Qq F⁴ *for* F¹⁻³ *or* 87 *Peter.*] Added by Ed. Cam and others shift the entry to follow *gear!* l. 88. 88 A . . . sail!] Part of Romeo's speech in Q² Ff. Q¹ ascribes it to Mercutio. Cam, Globe, Delius, Furness, Craig, Chambers, Herford, Dowden, Kittredge follow Q¹. Durham, NCE, Houghton follow Q² F. 89 MERCUTIO] As in Q² Ff. Q¹ ascribes to Benvolio and editors follow as in note to l. 88. NCE, Houghton follow Q² F. 93, 94 Good . . . face!] Two lines in Ff, ending *face? . . . face?* Good Peter, . . . face!] From Q² Ff. Q¹ *Pree thee doo good* Peter, . . . *of the two.* Cam, Dowden *Good Peter, . . . of the two.* Globe, Delius, Craig, Chambers, Herford, Durham, NCE, Houghton *Good Peter, . . . face.* Kittredge Good Peter, . . . *face of the two.* 96, 97 good den] From Q¹. Q² *goodden* Ff *gooden* Cam and others *good den* Chambers *gooden* Kittredge *good-den* 98 tell ye,] From Q². Q¹ *assure you,* Ff *tell you:* Cam and others *tell you;* Chambers, Kittredge, NCE *tell ye;* 101, 102 One, . . . mar.] Two lines in Ff, ending *Gentlewoman, . . . mar.* 101 for] Q¹ *for* Omitted in Q² Ff, Delius, Furness, Herford. Globe and others admit. 103 well said.] F¹⁻³ *said,* F⁴ *sad,*

MERCUTIO Yea, is the worst well? Very well took, i' faith; wisely, wisely.

NURSE If you be he, sir, I desire some confidence with you.

BENVOLIO She will indite him to some supper.

MERCUTIO A bawd, a bawd, a bawd! So ho!

ROMEO What hast thou found?

MERCUTIO No hare, sir; unless a hare, sir, in a lenten pie, that is something stale and hoar ere it be spent.

He walks by them and sings.

An old hare hoar,
And an old hare hoar,
Is very good meat in Lent;
But a hare that is hoar
Is too much for a score,
When it hoars ere it be spent.

Romeo, will you come to your father's? We'll to dinner thither.

ROMEO I will follow you.

MERCUTIO Farewell, ancient lady. Farewell, (*singing*) Lady, lady, lady.

Exeunt Mercutio and Benvolio.

NURSE I pray you, sir, what saucy merchant was this, that was so full of his ropery?

110-112 Yea, . . . you.] Four lines in Ff, ending *well , . . . wisely. . . . sir, . . . you?* 112 confidence with you.] From Q^2 Ff. Q^1 *conference with ye.* 113 indite] Q^2 F^1 *endite* Q^1 $F^{3,4}$ *inuite* F^2 *envite* Cam and others *indite* Kittredge *endite* 117 *He walks by them and sings.*] From Q^1; admitted here as being recorded stage business, but omitted in other Qq and Ff. Cam and others Sings. Chambers, Durham, Kittredge follow Q^1. Houghton omits. 118-123 An . . . spent.] Two lines in Q^2 Ff, ending *lent. . . . spent.* Four in Q^1, ending *hare hore . . . Lent: . . . score, . . . spent.* Cam, Globe, Furness, Chambers, Herford, Dowden, Durham, Kittredge, NCE print in six lines, as above. Delius, Craig print in four, as in Q^1. Houghton omits. 121-123 that is . . . When it hoars] Q^1 *that's . . . if it hore* 126 (*singing*)] Added by Farmer (conj.). Widely adopted, but Anders thinks without authority. See next note. 126, 127 Lady, . . . lady.] Refrain of the ballad, "There dwelt a man in Babylon." See note to *Twelfth Night* II iii 69. Anders, 166, thinks that a reference to the ballad is not intended. 127 *Exeunt . . . Benvolio.*] From Ff. Q^2 Exeunt. Q^1 Exeunt Benuolio, Mercutio. 128 I] From Q^2 Ff. Q^1 *Marry farewell.* Cam and others follow Q^1. Chambers, NCE follow Q^2 F. 129 ropery?] Q^2 F^{1-3} *roperie.* F^4 *Roguery.* Q^1 *roperipe?* Modern eds. *ropery.* The word has been compared and associated with rope-ripe and with roper, a crafty man. Minsheu defines *a rope-ripe* as "one ripe for a rope, or for whom the gallowes grones." Nares glosses *ropery* as the same as "roguery;

ROMEO A gentleman, Nurse, that loves to hear himself talk, and will speak more in a minute than he will stand to in a month.

NURSE And a speak anything against me, I'll take him down, and a were lustier than he is, and twenty such Jacks; and if I cannot, I'll find those that shall. Scurvy knave! I am none of his flirt-gills; I am none of his skains-mates. (*She turns to Peter her man.*) And thou must stand by too, and suffer every knave to use me at his pleasure?

PETER I saw no man use you at his pleasure. If I had, my weapon should quickly have been out, I warrant you. I dare draw as soon as another man, if I see occasion in a good quarrel and the law on my side.

NURSE Now, afore God, I am so vexed that every part about me quivers. Scurvy knave! Pray you, sir, a word: and as I told you, my young lady bid me inquire you out. What she bid me say I will keep to myself; but first let me tell ye, if ye should lead her in a fool's paradise, as they say, it were a very gross kind of behaviour, as they say; for the gentlewoman is young, and therefore, if you should deal double with her, truly it were an ill thing to be offered to any gentlewoman, and very weak dealing.

ROMEO Nurse, commend me to thy lady and mistress. I protest unto thee—

NURSE Good heart, and, i' faith, I will tell her as much. Lord, Lord, she will be a joyful woman.

ROMEO What wilt thou tell her, Nurse? Thou dost not mark me.

NURSE I will tell her, sir, that you do protest, which, as I take it, is a gentlemanlike offer.

ROMEO Bid her devise

well deserving a rope." The Nurse's *ropery* for *roguery* no doubt suggests hanging. 135 flirt-gills; I am] Kinnear *flirt-gills; I am for* skains-mates.] Craig, Durham, Houghton *skeins-mates.* 135, 136 (*She . . . man.*)] From Q^1. Omitted in Q^2 Ff. Cam (Turning to Peter). Globe, Delius, Herford, Kittredge, NCE omit. Craig, Dowden, Houghton [To Peter]. Chambers, Durham follow Q^1. 136 knave] Q^1 *Iacke* Q^1 omits the phrase *and twenty such Jacks;* but recalls *Jack* in this passage. 139 out, I warrant you.] Q^2 *out: I warrant you,* Ff *out, I warrant you,* Q^1 distorts the speech. 144 bid . . . bid] From Q^2 Ff. Q^1 *bad . . . bad* Cam, Globe, Chambers, Herford, Dowden *bade . . . bade* Delius, Craig *bade . . . bid* Durham, Kittredge, NCE, Houghton *bid . . . bid* 146 in] Q^2 Ff *in* Q^1 *into* Cam and others *into* Delius, Chambers, Durham *in* There is a piquancy in *in* which *into* misses. 149, 150 to any . . . dealing.] Q^1 *verie weake dealing, and not to be offered to anie Gentlewoman.* 151 ROMEO] F^1 Nur. 151, 152 I . . . thee—] Q^2 F^1 *I . . . thee,* F^{2-4} *I . . . thee—* Q^1 *tell her I protest* Editors follow F^2. 158, 159 Bid . . . afternoon;] One line in Q^2 Ff. Divided by Delius, whom many editors follow. Capell, Furness end lines in *shrift . . . afternoon;* 158-160 Bid . . . cell] Q^1 two lines *Bid her get*

Some means to come to shrift this afternoon;
And there she shall at Friar Laurence' cell
Be shrived and married. Here is for thy pains.
NURSE No, truly, sir, not a penny.
ROMEO Go to: I say you shall.
NURSE
This afternoon, sir? Well, she shall be there.
ROMEO
And stay, good Nurse, behind the Abbey-wall.
Within this hour my man shall be with thee,
And bring thee cords made like a tackled stair;
Which to the high topgallant of my joy
Must be my convoy in the secret night.
Farewell: be trusty, and I'll quit thy pains.
Farewell: commend me to thy mistress.
NURSE
Now God in heaven bless thee! Hark you, sir.
ROMEO
What sayst thou, my dear Nurse?
NURSE
Is your man secret? Did you ne'er hear say
Two may keep counsel, putting one away?
ROMEO
I warrant thee my man's as true as steel.
NURSE Well, sir; my mistress is the sweetest lady—Lord, Lord! when 'twas a little prating thing—O, there is a nobleman in town, one Paris, that would fain lay knife aboard; but she, good soul, had as lieve see a toad, a very toad, as see him. I anger her sometimes, and tell her that Paris is the properer man; but, I'll warrant you, when I say so, she looks as pale as any clout in the versal world. Doth not rosemary and Romeo begin both with a letter?
ROMEO Ay, Nurse: what of that? Both with an R.
NURSE Ah, mocker! that's the dog's name: R is for the—No: I

leaue to morrow morning To come to shrift at Frier Laurence *cell:* The rest of the Sc. in Q^1 is disordered and ll. 172-193 are omitted, with one false line to conclude. 164 This . . . there.] From Q^2 Ff. Q^1 *Well, to morrow morning she shall not faile.* 165 stay,] From Q^2. Q^1 Ff *stay thou* Editors *stay,* good] Q^1 omits. 174, 175 Is . . . away?] Prose in Q^2 Ff. Verse in Rowe, whom eds. follow. 176 I] From F^{2-4}. Omitted in Q^2 F^1. Passage omitted in Q^1. 177 lady—] Q^2 F^{1-3} *Lady,* F^4 *Lady;* Capell's dash, widely adopted. Chambers, Kittredge *lady."* 178 thing—] Q^2 Ff *thing.* Rowe's dash, generally adopted. 180 lieve] Q^2 F^{1-3} *leeue* F^4 *live* Cam, Dowden, Kittredge *lieve* Globe, Delius, Craig, Chambers, Herford, Durham, NCE, Houghton *lief* 186 Ah,] Q^2 Ff *A* Rowe, Cam and others *Ah,* dog's name:] Q^2 *dog, name* Ff *dogs name.* Editors *dog's name.* or *dog's name;* R is for the—No:] Q^2 Ff *R. is for the no,* Delius *R is*

know it begins with some other letter—and she hath the prettiest sententious of it, of you and rosemary, that it would do you good to hear it.

ROMEO Commend me to thy lady.

NURSE Ay, a thousand times. (*Exit Romeo.*) Peter!

PETER Anon?

NURSE Before, and apace. *Exeunt.*

SCENE IV. VERONA. CAPULET'S ORCHARD.

Enter Juliet.

JULIET

The clock struck nine when I did send the Nurse;
In half an hour she promised to return.
Perchance she cannot meet him: that's not so.
O, she is lame! Love's heralds should be thoughts,
Which ten times faster glides than the sun's beams,
Driving back shadows over louring hills.
Therefore do nimble-pinioned doves draw Love,
And therefore hath the wind-swift Cupid wings.
Now is the sun upon the highmost hill
Of this day's journey, and from nine till twelve
Is three long hours: yet she is not come.
Had she affections and warm youthful blood,
She would be as swift in motion as a ball.

for the—No: Ritson conj., Cam, etc. *R is for the—No;* 191 times. (*Exit Romeo.*) Peter!] From Dyce. Q^2 *times* Peter. Ff *times.* Peter? Editors follow Dyce, but Dowden, like Rowe, marks exit after l. 190. 193 Before, and apace.] From Q^2 Ff. Q^1 Peter, *take my fanne, and goe before.* Cam, Globe, Chambers, Herford, Kittredge *Peter, take my fan, and go before, and apace.* Delius, Craig, Dowden, Durham, NCE, Houghton follow Q^2 F. *Exeunt.*] Q^2 Exit. Ff Exit Nurse and Peter. (F^4 Ex.) Q^1 Ex. omnes. SCENE IV.] Qq Ff omit. Rowe Scene VI. Cam and others Scene V. VERONA. . . . ORCHARD.] Added by Ed. after Globe. Some eds. have Capulet's garden. The speech-prefixes in this Sc. in Q^1 are: Jul., Iul.; Nur. In Q^2: Iu., Iuli.; Nur. F^1: Iul.; Nur. See note to l. 15 for false prefix in Q^2. 4 lame!] Q^1 *lazie,* 5 Which . . . beams,] Q^1 *And runne more swift, than hastie powder fierd, Doth hurrie from the fearfull Cannons mouth.* (An anticipation of v i 64, 65.) Q^1 omits the rest of Juliet's speech. glides] Q^2 F^{1-3} *glides* F^4 *glide* Cam and others *glide* Chambers *glides* 6 louring] Q^2 Ff *lowring* Singer, Cam, Globe, Delius, Herford, Dowden, NCE *louring* Furness, Craig, Chambers, Durham, Houghton *lowering* Kittredge *low'ring* 7 nimble-pinioned] Pope's hyphen, generally adopted. 8 wind-swift] Q^2 *wind swift* 11 Is three] From Q^2. Q^2 *Is there* Ff *I three* Modern eds. *Is three* 13 She would] From Q^2 F^1. F^{2-4} *She'ld* Cam, Globe, Herford, Kittredge, NCE *She would* Delius, Craig, Chambers, Dowden, Durham, Houghton *She'd*

My words would bandy her to my sweet love,
And his to me.
But old folks,—many feign as they were dead;
Unwieldy, slow, heavy and pale as lead.

Enter Nurse and Peter.

O God, she comes! O honey Nurse, what news?
Hast thou met with him? Send thy man away.

NURSE

Peter, stay at the gate.

Exit Peter.

JULIET

Now, good sweet Nurse,—O Lord, why lookest thou sad?
Though news be sad, yet tell them merrily;
If good, thou shamest the music of sweet news
By playing it to me with so sour a face.

NURSE

I am aweary: give me leave a while.
Fie, how my bones ache! What a jaunce have I had!

JULIET

I would thou hadst my bones and I thy news.
Nay, come, I pray thee, speak. Good, good nurse, speak.

15, 16 And . . . dead;] One line in Q^2 preceded by speech-prefix M. (italics). Two lines in Ff, ending *folkes, . . . dead,* (F^4 *me;*). Our text divided as in Rowe, Cam and others. 16 many feign] Johnson, etc., NCE *marry, feign* Dyce conj., Hudson *move, i' faith* Keightley *marry, fare* or *marry, seem* Kinnear *many seem* Cam and others *many feign* Globe marks the line with an obelus as doubtful. 17 *Enter . . . Peter.*] *and Peter* added by Ed. (Peter makes no appearance in Q^1.) 20 *Exit Peter.*] Added by Theobald. 21 Now, . . . sad?] Two lines in Ff, ending *Nurse: . . . sad?* Nurse,—] Q^2 Nurse, Ff *Nurse:* 21-24 Now, . . . face.] Q^1 omits. 23 shamest] From Q^2. Ff *sham'st* Cam, Globe, Chambers, Herford, Kittredge *shamest* Delius, Craig, Dowden, Durham, NCE, Houghton *sham'st* 25 aweary:]Q^1 *wearie,* Q^2 Ff *a wearie,* (Ff *weary,*) Cam, Dowden *a-weary;* Globe, Chambers, Herford, NCE *a-weary,* Delius, Craig, Durham, Kittredge, Houghton *aweary,* 25 give . . . while.] Q^1 *let mee rest a while.* a while.] From $Q^{1, 2}$ F^{2-4}. F^1 *awhile,* Cam, NCE *a while.* Globe, Delius, Craig, Chambers, Herford, Dowden, Durham, Kittredge *awhile:* or *awhile.* 26 Fie, . . . ache!] Q^1 *Lord how my bones ake. Oh wheres my man? Giue me some aqua vitæ.* The order of the speeches is disarranged here in Q^1. jaunce . . . had!] Q^1 *iaunt haue I had:* Q^2 *iaunce haue I?* Ff *iaunt haue I had?* (F^4 *Jaunt*). Cam, Craig, Chambers, Durham, Kittredge, NCE, Houghton *jaunce have I had!* Globe, Delius, Dowden *jaunt have I had! jance, jaunce* is recorded by Wright: DD, sub. *jance,* as in use in Yorks. and Sussex. *Cf. Richard II* v v 94, *jauncing Bolingbroke;* and l. 51 below.

NURSE
Jesu, what haste? Can you not stay a while?
Do you not see that I am out of breath?
JULIET
How art thou out of breath, when thou hast breath
To say to me that thou art out of breath?
The excuse that thou dost make in this delay
Is longer than the tale thou dost excuse.
Is thy news good or bad? Answer to that:
Say either, and I'll stay the circumstance.
Let me be satisfied, is't good or bad?
NURSE Well, you have made a simple choice! You know not how to choose a man. Romeo! no, not he; though his face be better than any man's, yet his leg excels all men's; and for a hand, and a foot, and a body, though they be not to be talked on, yet they are past compare. He is not the flower of courtesy, but I'll warrant him as gentle as a lamb. Go thy ways, wench. Serve God. What, have you dined at home?
JULIET
No, no: but all this did I know before.
What says he of our marriage? What of that?
NURSE
Lord, how my head aches! What a head have I!
It beats as it would fall in twenty pieces.
My back o' t' other side,—ah, my back, my back!
Beshrew your heart for sending me about
To catch my death with jauncing up and down!
JULIET
I' faith, I am sorry that thou art not well.
Sweet, sweet, sweet Nurse, tell me, what says my love?
NURSE Your love says, like an honest gentleman, and a courteous,

31-37 How . . . bad?] Q^1 omits. 38-44 Well, . . . home?] Q^1's improvisation is: *Romeo, nay, alas you cannot chuse a man. Hees no bodie, he is not the Flower of curtesie, he is not a proper man: and for a hand, and a foote, and a baudie, wel go thy way wench, thou hast it ifaith. Lord, Lord, how my head beates?* Here in part Q^1 reproduces II iii 198. 40 leg excels] From Q^2. F^{1-3} *legs excels* F^4 *Legs excell* Eds. follow Q^2. 41 a body,] From Q^2 F^1. Q^1 *a baudie*, F^{2-4} *a bawdy*, Modern eds. *a body*, 43 gentle as a] From Q^2. Q^1 omits passage. Ff *gentle a* 45, 46 No, . . . that?] Prose in Q^1 *What of all this? tell me what sayes he to our mariage?* 49 o' t' other side,—] Q^2 Ff *a tother side*, (Ff *side:*). Rowe added dash, widely adopted. Q^1 omits passage. ah,] Q^2 *a* F^1 *o* F^{2-4} *O* Cam, Kittredge *ah*, Chambers *Ah*, Globe, Delius, Herford, Dowden, NCE *O*, Craig, Durham, Houghton *O!* Q^1 omits passage. 51 jauncing] Q^2 *iaunsing* $F^{1, 2}$ *iaunting* $F^{3, 4}$ *jaunting* Cam, Craig, Chambers, Herford, Durham, Kittredge, NCE, Houghton *jauncing* Rowe, Globe, Delius, Furness, Dowden *jaunting* 52 not well.] From Q^2. F^1 *so well* F^{2-4} *so ill*. Editors *not well* 54-56

and a kind, and a handsome, and, I warrant, a virtuous,—
Where is your mother?

JULIET

Where is my mother! Why, she is within.
Where should she be? How oddly thou repliest!
'Your love says, like an honest gentleman,
Where is your mother?'

NURSE

O God's lady dear!
Are you so hot? Marry, come up, I trow.
Is this the poultice for my aching bones?
Henceforward do your messages yourself.

JULIET

Here's such a coil! Come, what says Romeo?

NURSE

Have you got leave to go to shrift to-day?

JULIET

I have.

NURSE

Then hie you hence to Friar Laurence' cell:
There stays a husband to make you a wife.
Now comes the wanton blood up in your cheeks:
They'll be in scarlet straight at any news.
Hie you to church. I must another way,
To fetch a ladder, by the which your love
Must climb a bird's nest soon when it is dark.
I am the drudge, and toil in your delight;
But you shall bear the burthen soon at night.
Go: I'll to dinner. Hie you to the cell.

JULIET

Hie to high fortune! Honest Nurse, farewell. *Exeunt.*

SCENE V. VERONA. FRIAR LAURENCE'S CELL.

Enter Friar Laurence and Romeo.

FRIAR LAURENCE

So smile the heavens upon this holy act

Your . . . mother?] Three lines in Q^2 Ff, ending *gentleman, . . . handsome, . . . mother?* Prose in most modern edns. 57, 58 Where . . . repliest!] Rowe's arrangement. Two lines in Q^2, ending *be? . . . repliest:* Three in Ff, ending *Mother? . . . be? repli'st:* 73 climb] Q^3 F^1 *climde* SCENE V.] Added by Ed. Cam and others SCENE VI. VERONA. . . . CELL.] Added by Ed. after Capell. *Enter . . . Romeo.*] *Laurence* added by Rowe. The speech-prefixes in this Sc. in Q^1 are: Rom.; Fr.; Iul., Jul. In Q^2: Fri.; Ro.; Iu. In F^1: Fri.; Rom.; Iul. 1 heavens] From Q^2 Ff. Craig, Durham, Houghton *heaven*

That after-hours with sorrow chide us not!

ROMEO

Amen, amen! But come what sorrow can,
It cannot countervail the exchange of joy
That one short minute gives me in her sight.
Do thou but close our hands with holy words,
Then love-devouring death do what he dare,
It is enough I may but call her mine.

FRIAR LAURENCE

These violent delights have violent ends,
And in their triumph die; like fire and powder
Which as they kiss consume. The sweetest honey
Is loathsome in his own deliciousness,
And in the taste confounds the appetite.
Therefore love moderately: long love doth so.
Too swift arrives as tardy as too slow.

Enter Juliet.

Here comes the lady. O, so light a foot
Will ne'er wear out the everlasting flint.
A lover may bestride the gossamer
That idles in the wanton summer air,
And yet not fall: so light is vanity.

JULIET

Good even to my ghostly confessor.

FRIAR LAURENCE

Romeo shall thank thee, daughter, for us both.

2 after-hours] Pope's hyphen, adopted by Cam, Delius, Furness, Dowden, Kittredge, NCE. Omitted in Globe, Craig, Chambers, Herford, Durham, Houghton. 3-8 Amen, . . . mine.] Q^1 here improvises:

This morning here she pointed we should meet,
And consumate those neuer parting hands,
Witness of our harts loue by ioyning hands,
And come she will.

8 enough I] From Q^2 F^4. F^{1-3} *inough. I* ($F^{2,3}$ *enough*) Eds. follow Q^2. 10 triumph] F^1 *triumph:* 15 *Enter Juliet.*] From Q^2 Ff. Q^1 Enter *Iuliet* somewhat fast, and embraceth *Romeo.* (Evidently recorded stage business.) 16, 17 O, . . . flint.] Q^1 two lines: *So light of foote nere hurts the troden flower: Of loue and ioy, see see the soueraigne power,* 18, 19 gossamer . . . idles] Q^2 *gossamours, That ydeles* Q^3 $F^{1,2}$ *Gossamours, That ydles* F^3 *Gossamours That idles* F^4 *Gossamour That idles* Evidence for *gossamers* is strong, but *Lear* IV vi 49 has in F^1 *Gozemore, Feathers, Ayre,* Malone and others *gossamours That idle* Modern eds. generally *gossamer That idles* Chambers *gossamers That idles*

JULIET
As much to him, else is his thanks too much.
ROMEO
Ah, Juliet, if the measure of thy joy
Be heaped like mine, and that thy skill be more
To blazon it, then sweeten with thy breath
This neighbour air, and let rich music's tongue
Unfold the imagined happiness that both
Receive in either by this dear encounter.
JULIET
Conceit, more rich in matter than in words,
Brags of his substance, not of ornament.
They are but beggars that can count their worth;
But my true love is grown to such excess,
I cannot sum up sum of half my wealth.
FRIAR LAURENCE
Come, come with me, and we will make short work;
For, by your leaves, you shall not stay alone
Till holy church incorporate two in one. *Exeunt.*

ACT III

SCENE I. VERONA. A PUBLIC PLACE.

Enter Mercutio, Benvolio, and Men.

BENVOLIO
I pray thee, good Mercutio, let's retire.
The day is hot, the Capulets abroad,
And, if we meet, we shall not 'scape a brawl;
For now these hot days is the mad blood stirring.

23 else is] From Q^2 F^4. F^{1-3} *else in* Rowe, Craig, Houghton *else are* Capell, etc., Cam and others *else is* 24 ROMEO] F^1 Fri. 27 music's] Q^2 *musicke* 33 such] F^1 *such such* 34 sum . . . sum . . . my] From Q^2. Whole passage distorted in Q^1. Ff *sum . . . some* Modern eds. mostly follow Q^2. Furness, Delius, Craig, Durham *sum up half my sum of* 37 *Exeunt.*] From F^{2-4}. Omitted in Qq F^1. ACT III SCENE I.] Added by Rowe. Omitted in Qq Ff. VERONA. . . . PLACE.] Added by Ed. after Capell. Speech-prefixes in this Sc. in Q^1 are: Ben.; Mer.; Tyb.; Rom., Ro.; Boy; Watch; Pry., Prin.; M., Mo. [=Lady Capulet]. In Q^2: Ben.; Mer., Mercu., M.; Tybalt, Tib., Tyb., Ty.; Ro., Rom.; Citti., Citi.; Prin.; Capu. Wi., Ca. Wi.; Capu. In F^1: Ben.; Mer., Mercu.; Tyb., Tib.; Rom.; Citi.; Prin.; Cap. Wi.; Cap. 2 Capulets] Q^1 Capels *are* Q^2 Capels Ff Capulets Editors generally *Capulets* Chambers *Capels are* 3, 4 And, . . . stirring.] Prose in Q^2 Ff. Verse in Rowe, whom eds. follow. Omitted in Q^1.

MERCUTIO Thou art like one of these fellows that, when he enters the confines of a tavern, claps me his sword upon the table, and says 'God send me no need of thee!' and by the operation of the second cup draws him on the drawer, when indeed there is no need.

BENVOLIO Am I like such a fellow?

MERCUTIO Come, come, thou art as hot a Jack in thy mood as any in Italy, and as soon moved to be moody, and as soon moody to be moved.

BENVOLIO And what to?

MERCUTIO Nay, and there were two such, we should have none shortly, for one would kill the other. Thou! why, thou wilt quarrel with a man that hath a hair more, or a hair less, in his beard than thou hast. Thou wilt quarrel with a man for cracking nuts, having no other reason but because thou hast hazel eyes: what eye, but such an eye, would spy out such a quarrel? Thy head is as full of quarrels as an egg is full of meat, and yet thy head hath been beaten as addle as an egg for quarrelling. Thou hast quarrelled with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun. Didst thou not fall out with a tailor for wearing his new doublet before Easter? with another, for tying his new shoes with old riband? and yet thou wilt tutor me from quarrelling!

BENVOLIO And I were so apt to quarrel as thou art, any man should buy the fee-simple of my life for an hour and a quarter.

MERCUTIO The fee-simple! O simple!

Enter Tybalt, Petruchio, and others.

BENVOLIO By my head, here comes the Capulets.

MERCUTIO By my heel, I care not.

TYBALT
Follow me close, for I will speak to them.
Gentlemen, good den: a word with one of you.

MERCUTIO And but one word with one of us? Couple it with something: make it a word and a blow.

TYBALT You shall find me apt enough to that, sir, and you will give me occasion.

MERCUTIO Could you not take some occasion without giving?

5 these] From Q^2 F^{1-3}. Q^1 F^4 *those* Cam and others *those* Chambers, Durham, Kittredge, NCE *these* 8 him] Q^2 Ff *him* Q^1 *it* Cam and others *it* Craig, Chambers, Durham, Kittredge, NCE, Houghton *him* 30 *Enter . . . others.*] From Q^2 Ff. Q^1 Enter Tybalt. Cam and others omit *Petruchio*, Rowe, Chambers, NCE include *Petruchio*, Placed in Q^2 Ff after l. 30. Dyce, Globe, Delius, Craig, Chambers, Herford place after l. 32. 31 comes the Capulets.] From Q^2 F^1. F^{2-4} *come the* Capulets. Q^1 *comes a* Capolet. Cam and others *come the Capulets.* Chambers, NCE *comes the Capulets.*

TYBALT Mercutio, thou consortest with Romeo.
MERCUTIO Consort! what, dost thou make us minstrels? and thou make minstrels of us, look to hear nothing but discords. Here's my fiddlestick; here's that shall make you dance. 'Zounds, consort!
BENVOLIO
We talk here in the public haunt of men.
Either withdraw unto some private place,
Or reason coldly of your grievances,
Or else depart: here all eyes gaze on us.
MERCUTIO
Men's eyes were made to look, and let them gaze.
I will not budge for no man's pleasure, I.

Enter Romeo.

TYBALT
Well, peace be with you, sir. Here comes my man.
MERCUTIO
But I'll be hanged, sir, if he wear your livery.
Marry, go before to field, he'll be your follower:
Your worship in that sense may call him man.
TYBALT
Romeo, the love I bear thee can afford
No better term than this,—thou art a villain.
ROMEO
Tybalt, the reason that I have to love thee
Doth much excuse the appertaining rage
To such a greeting. Villain am I none,
Therefore farewell: I see thou knowest me not.
TYBALT
Boy, this shall not excuse the injuries
That thou hast done me: therefore turn and draw.
ROMEO
I do protest I never injured thee,

40 consortest] From Q^3. Q^1 *consorts* Ff *consort'st* Cam and others *consort'st* Chambers, Kittredge, NCE *consortest* Romeo.] Q^1 Romeo? Q^2 $F^{1, 3, 4}$ Romeo. F^2 Romeo, Rowe and Capell added a dash, as *Romeo*— or *Romeo*,— and Cam and others follow. Q^1's addition of ? (for !) means that the speech was not unfinished. Kittredge *Romeo.* 41 dost . . . minstrels?] Q^1 *the slaue wil make fiddlers of vs.* 43 'Zounds,] Q^3 *zounds* Q^1 *zwounes* (out of place) Ff *Come* Editors *'Zounds*, or *Zounds*, · 47 Or] Q^2 Ff *Or* Passage omitted in Q^1. Capell, Keightley, Globe, Delius, Chambers, Herford, Kittredge *And* Cam, Craig, Dowden, Durham, NCE, Houghton *Or* 51-71 Well, . . . me?] Prose in Q^1 with changes and omissions. 54 him man.] Capell, Furness *him— man.* 55 love] Q^1, Pope, Furness *hate.* 60 knowest] From Q^2. Q^1 Ff *know'st* 63 injured] Q^2 *iniuried*

But love thee better than thou canst devise
Till thou shalt know the reason of my love.
And so, good Capulet,—which name I tender
As dearly as mine own,—be satisfied.

MERCUTIO
O calm, dishonourable, vile submission!
Alla stoccata carries it away. *Draws.*
Tybalt, you rat-catcher, will you walk?

TYBALT
What wouldst thou have with me?

MERCUTIO Good king of cats, nothing but one of your nine lives, that I mean to make bold withal, and, as you shall use me hereafter, dry-beat the rest of the eight. Will you pluck your sword out of his pilcher by the ears? Make haste, lest mine be about year ears ere it be out.

TYBALT I am for you. *Draws.*

ROMEO Gentle Mercutio, put thy rapier up.

MERCUTIO Come, sir, your *passado.*

They fight.

ROMEO
Draw, Benvolio: beat down their weapons.
Gentlemen, for shame, forbear this outrage!
Tybalt, Mercutio, the Prince expressly hath
Forbid this bandying in Verona streets.
Hold, Tybalt! good Mercutio!

Tybalt under Romeo's arm thrusts Mercutio in and flies.

MERCUTIO I am hurt.

64 love] From $Q^{1,2}$. Ff *lou'd* Editors *love* devise] Q^1 *deuise*, Q^2 F^{1-3} *deuise:* F^4 *devise;* 67 mine] Q^2 *mine* Q^1 omits passage. Ff *my* Cam and others *mine* Globe, Craig, Chambers, Durham, Herford *my* 69 *Alla stoccata*] Q^1 Allastockado Q^2 F^1 Alla stucatho F^{2-4} Allastucatho Capell, Furness A la stoccata Knight, Cam and others Alla stoccata *Draws.*] Added by Capell. 71 wouldst] Q^1 *wouldest* Q^2,F^4 *wouldst* F^{1-3} *woulds* 74 dry-beat] Rowe's hyphen, generally adopted. 75 pilcher] From Q^2 Ff. Q^1 *scabard, pilcher* or *pilch*=skin coat, hence scabbard. Warburton, Keightley *pilche* Modern eds. *pilcher* 77 *Draws.*] Rowe added Drawing. 79 *They fight.*] Added by Capell. 80-101 Draw, . . . houses!] To represent the interrupted utterances during this struggle, Delius separates many words and phrases by dashes, as *weapons.*— . . . *outrage!* . . . *Tybalt,*— *Mercutio,*— . . . *streets.*— . . . *Tybalt*!— etc. 83 Forbid this] From Q^2. Passage omitted in Q^1. Q^3 *Forbid* Ff *Forbidden* Cam, Furness, Chambers, Dowden, Kittredge, NCE follow Q^2. Globe, Delius, Craig, Durham, Houghton follow Ff. 84 *Tybalt . . . flies.*] From Q^1 Tibalt . . . Mercutio, in and flyes. Q^2 Away *Tybalt.* Ff Exit Tybalt. Malone and others, Delius, Furness, Craig, Dowden, Houghton Exeunt Tybalt and

A plague o' both your houses! I am sped.
Is he gone, and hath nothing?

BENVOLIO What, art thou hurt?

MERCUTIO
Ay, ay, a scratch, a scratch. Marry, 'tis enough.
Where is my page? Go, villain, fetch a surgeon.

Exit Page.

ROMEO Courage, man: the hurt cannot be much.

MERCUTIO No, 'tis not so deep as a well, nor so wide as a church door, but 'tis enough, 'twill serve. Ask for me to-morrow, and you shall find me a grave man. I am peppered, I warrant, for this world. A plague o' both your houses! 'Zounds, a dog, a rat, a mouse, a cat, to scratch a man to death! a braggart, a rogue, a villain, that fights by the book of arithmetic! Why the devil came you between us? I was hurt under your arm.

ROMEO I thought all for the best.

MERCUTIO
Help me into some house, Benvolio,
Or I shall faint. A plague o' both your houses!
They have made worms' meat of me. I have it,
And soundly too. Your houses!

Exeunt Mercutio and Benvolio.

his Partisans. Globe, Cam, Herford Tybalt under Romeo's arm stabs Mercutio and flies with his followers. Chambers, Durham follow Q^1. Kittredge adds to Q^1 *with his Followers.* NCE follows Q^1 but omits *in* 85 o' both your] Q^2 *a both* F^1 *a both the* $F^{2\text{-}4}$ *of both the* Q^1 has the imprecation twice and reads *on your* and *of your* Cam and others *o' both your* Delius *o' both the* Chambers *on both your* 88 *Exit Page.*] Added by Capell, and widely adopted. Before leaving, the Page in Q^1 says *I goe my Lord.*; and after *Wher's the Surgeon?* (see note to l. 96) he replies *Hee's come sir.* Page is mute in Q^2 F. 93 o' both] Q^1 *of your* Q^2 F^1 *a both* $F^{2\text{-}4}$ *of both* Modern eds. *o' both* but Chambers *on both* 'Zounds,] Q^2 *Sounds* Ff *What* Q^1 omits the passage, being distorted. Editors '*Zounds*, or *Zounds*,, 95 devil] Q^1 omits. Q^2 *deule* $F^{1, 2}$ *deu'le* F^3 *dev'l* F^4 *Div'l* Editors *devil* 96 I . . . arm.] In Q^1 the distorted speech ends Mercutio *was slaine for the first and second cause. Wher's the Surgeon?* This echoes II iv 25. It may also echo LLL I ii 152, 153. 101 soundly too. Your houses!] Q^1 omits passage. Q^2 *soundly, to your houses.* F^1 *soundly to your houses.* F^2 *soundly too your Houses.* $F^{3, 4}$ *soundly too, your Houses.* Rowe *soundly too—your. Houses.* Steevens, Knight *soundly too:—Your houses!* Capell, Cam, Globe, Furness, Dowden *soundly too: your houses!* Delius, Craig, Durham, Houghton *soundly too:—your houses!* Chambers *soundly too—your houses!* Sampson follows Q^2 Kittredge, NCE *soundly too. Your houses!* On this passage Alexander: SP, 23, remarks that "the comma after 'soundly' is an internal comma for emphasis," and "The

ROMEO
This gentleman, the Prince's near ally,
My very friend, hath got this mortal hurt
In my behalf; my reputation stained
With Tybalt's slander,—Tybalt, that an hour
Hath been my cousin. O sweet Juliet,
Thy beauty hath made me effeminate,
And in my temper softened valour's steel!

Enter Benvolio.

BENVOLIO
O Romeo, Romeo, brave Mercutio is dead!
That gallant spirit hath aspired the clouds,
Which too untimely here did scorn the earth.

ROMEO
This day's black fate on moe days doth depend:
This but begins the woe others must end.

Enter Tybalt.

BENVOLIO
Here comes the furious Tybalt back again.

ROMEO
Alive in triumph! and Mercutio slain!
Away to heaven, respective lenity,
And fire-eyed fury be my conduct now!

external stop that we need to separate 'I have it, and soundly too' from the final words 'your houses!' is omitted, as are many similar external stops in the same text and in the second Quarto of *Hamlet*." *Exeunt . . . Benvolio.*] Q^1 Exeunt. Q^2 Ff Exit. 103 got this] From Q^2. Q^1 *tane this* Q^2 *gott his* Ff *got his* Cam, Delius, Chambers, Kittredge, NCE *got this* Globe, Furness, Craig, Herford, Dowden, Durham, Houghton *got his* 104 reputation] Walker conj., Hudson, Kellner *reputation's* 106 cousin.] Q^2 $F^{3, 4}$ *Cozen*, $F^{1, 2}$ *Cozin:* Q^1 *kinsman.* Cam, Globe, Craig, Chambers, Herford, Kittredge, Houghton *kinsman:* or *kinsman.* Delius, Dowden, Durham, NCE *cousin.* 109 Mercutio is] $Q^{1, 2}$ Mercutio *is* F^1 Mercutio's *is* F^{2-4} Mercutio's 112 This . . . depend:] Keightley suggested a transposition, "On this day's," etc.; but the meaning is that the black events of this day depend (for their consequences) on future days. moe] Q^1 F^4 *more* Q^2 F^{1-3} *mo* Cam and others *more* Kittredge, NCE *moe* 113 *Enter Tybalt.*] From Q^1 Ff. Q^2 omits. Placed after l. 113 in Cam, Delius, Craig, Dowden, Durham, Kittredge, Houghton. After l. 117 in Dyce, Globe, Chambers, Herford. After l. 114 in NCE. 115 Alive in triumph!] Q^1 *A liue in tryumph* Q^2 *He gan in triumph* Q^3 $F^{1, 2}$ *He gon in triumph* ($F^{1, 2}$ *triumph,*) $F^{3, 4}$ *He gone in triumph,* Cam, Globe, Herford, Dowden, NCE *Alive, in triumph!* Delius, Craig, Houghton *Alive! in triumph!* Chambers *Alive in triumph!* Kittredge *Alive in triumph,* Durham *He gone in triumph!* 117 fire-eyed] Q^1 *fier eyed* Q^2 *fier end* Q^3 *fier and* $F^{1, 2}$ *fire and* $F^{3, 4}$ *fire, and* Editors after Pope *fire-eyed* or *fire-ey'd*

Now, Tybalt, take the 'villain' back again
That late thou gavest me; for Mercutio's soul
Is but a little way above our heads,
Staying for thine to keep him company.
Either thou or I, or both, must go with him.

TYBALT
Thou, wretched boy, that didst consort him here,
Shalt with him hence.

ROMEO
This shall determine that.

They fight. Tybalt falls.

BENVOLIO
Romeo, away, be gone!
The citizens are up, and Tybalt slain.
Stand not amazed. The Prince will doom thee death
If thou art taken. Hence, be gone, away!

ROMEO
O, I am fortune's fool!

BENVOLIO
Why dost thou stay?

Exit Romeo.

Enter Citizens.

CITIZEN
Which way ran he that killed Mercutio?
Tybalt, that murtherer, which way ran he?

BENVOLIO
There lies that Tybalt.

CITIZEN
Up, sir, go with me.
I charge thee in the Prince's name, obey.

Enter Prince, attended, Old Montague, Capulet, their Wives, and all.

119 gavest] From Q^2. Q^1 Ff, Delius, Craig, Durham, NCE, Houghton *gav'st* 122 Either] Q^1 *Or* Modern editors *Either* 124 *They . . . falls.*] Q^1 omits *They* Q^2 Ff They Fight *Tibalt* falles. 125-128 Romeo, . . . away!] Q^1:

Romeo *away, thou seest that* Tibalt's *slaine,*
The Citizens approach, away, begone
Thou wilt be taken.

129 *Exit Romeo.*] From Q^2 Ff. Q^1 Exeunt. *Enter Citizens.*] From $Q^{1, 2}$ Ff. Cam and others Enter Citizens, &c. Chambers, Durham, Kittredge, NCE follow Q^1 Ff. 130, 132 CITIZEN] Q^1 Watch Q^1 Ff Citti *or* Citi Cam and others prefix for First Citizen. Chambers Citizen. Kittredge Citizen. NCE [A] Cit. 133 *Enter . . . all.*] From Q^2 Ff with *attended* added by Ed. after Cam. Q^1 Enter Prince, Capolets wife. Cam and others Enter Prince, attended, Montague, Capulet, their Wives, and others. Chambers, Durham, NCE follow Q^2 F. Kittredge follows Q^2, adding *attended*, and with *others* for *all.*

PRINCE
Where are the vile beginners of this fray?
BENVOLIO
O noble Prince, I can discover all
The unlucky manage of this fatal brawl.
There lies the man, slain by young Romeo,
That slew thy kinsman, brave Mercutio.
LADY CAPULET
Tybalt, my cousin! O my brother's child!
O Prince! O cousin! husband! O, the blood is spilt
Of my dear kinsman! Prince, as thou art true,
For blood of ours, shed blood of Montague.
O cousin, cousin!
PRINCE
Benvolio, who began this bloody fray?
BENVOLIO
Tybalt, here slain, whom Romeo's hand did slay:
Romeo that spoke him fair, bid him bethink
How nice the quarrel was, and urged withal
Your high displeasure. All this uttered
With gentle breath, calm look, knees humbly bowed,
Could not take truce with the unruly spleen
Of Tybalt deaf to peace, but that he tilts
With piercing steel at bold Mercutio's breast;
Who, all as hot, turns deadly point to point,
And, with a martial scorn, with one hand beats
Cold death aside, and with the other sends
It back to Tybalt, whose dexterity
Retorts it. Romeo he cries aloud,
'Hold, friends! friends, part!' and, swifter than his tongue,
His agile arm beats down their fatal points,
And 'twixt them rushes; underneath whose arm
An envious thrust from Tybalt hit the life

138, 169 kinsman] Q^3 *kisman* 140 O cousin! husband!] Dyce, Keightley, Kittredge *O husband!* 143 O . . . cousin!] Q^1 omits. 144 Benvolio, . . . this bloody fray?] From Q^3. Q^1 *Speake* Benuolio . . . *this fray?* Ff Benuolio, . . . *this Fray* Editors follow Q^2. 145-168 Tybalt, . . . die.] The text in Q^1, practically identical with that in Q^2 as far as *was* in l. 147, contains nineteen lines for Q^2's twenty-four and differs greatly from Q^2's version. Its fifth line, *The stout* Mercutio *drewe to calme the storme*, is at variance with Mercutio's previous conduct. Even so, it corrects Q^3 in l. 159. 151 Tybalt] F^1 Tybalts 159 agile] Q^1 *agill* Q^2 F^1 *aged* F^{2-4} *able* 160 underneath . . . arm] Q^1's text here differs greatly from Q^2's. Q^1 has *While they were enterchanging thrusts and blows, Vnder yong* Romeos *labouring arme to part*, The first of these two lines is a reminiscence of II i 111, *While we were interchanging thrusts and blows*, (Hoppe, 153). 161 An . . . life] Q^1 *The furious* Tybalt *cast an enuious thrust*, Q^1 here

Of stout Mercutio, and then Tybalt fled:
But by and by comes back to Romeo,
Who had but newly entertained revenge,
And to't they go like lightning. For, ere I
Could draw to part them, was stout Tybalt slain;
And as he fell did Romeo turn and fly.
This is the truth, or let Benvolio die.

LADY CAPULET
He is a kinsman to the Montague,
Affection makes him false, he speaks not true.
Some twenty of them fought in this black strife,
And all those twenty could but kill one life.
I beg for justice, which thou, Prince, must give:
Romeo slew Tybalt, Romeo must not live.

PRINCE
Romeo slew him, he slew Mercutio:
Who now the price of his dear blood doth owe?

MONTAGUE
Not Romeo, Prince, he was Mercutio's friend:
His fault concludes but what the law should end,
The life of Tybalt.

PRINCE And for that offence
Immediately we do exile him hence.
I have an interest in your hate's proceeding,
My blood for your rude brawls doth lie a-bleeding;
But I'll amerce you with so strong a fine
That you shall all repent the loss of mine.
I will be deaf to pleading and excuses;
Nor tears nor prayers shall purchase out abuses.
Therefore use none. Let Romeo hence in haste,
Else, when he is found, that hour is his last.
Bear hence this body, and attend our will.
Mercy but murders, pardoning those that kill. *Exeunt.*

seems to echo III i 118 (Hoppe, 151). 169 LADY CAPULET] Q^1 Mo: Q^2 Ca. Wi. Ff Cap. Wi. 177 MONTAGUE] Q^1 omits passage. Q^2 Capu. Q^3 Ff Cap. Modern eds. ascribe to Montague. 181 hate's] Q^1 *hates* Q^2 Ff *hearts* Modern eds. generally *hate's* Durham *hearts'* 182 blood] Gould suspects *land* By *blood* the Prince means his blood relation, kinsman. 185 I] Q^2 F^1 *It* 186 out] From Q^2. Q^1 *for* Ff *our* Modern eds. *out* 188 he is] Q^2 Ff *he is* Theobald, Cam and others *he's* Kittredge *he is* 190 Mercy . . . kill.] From Q^2 Ff. Q^1 *Mercie to all but murdrers, pardoning none that kill.* but] F^1 *not* *Exeunt.*] Q^1 Exeunt omnes. Q^2 Exit. Ff Exeunt.

SCENE II. VERONA. CAPULET'S ORCHARD.

Enter Juliet, alone.

JULIET

Gallop apace, you fiery-footed steeds,
Towards Phœbus' lodging. Such a waggoner
As Phaethon would whip you to the west,
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaways' eyes may wink, and Romeo
Leap to these arms, untalked of and unseen.
Lovers can see to do their amorous rites

SCENE II.] Added by Rowe. VERONA. . . . ORCHARD.] Added by Ed. Rowe An Apartment in Capulet's House. Globe, Cam, Craig, Herford, Dowden, Durham, Kittredge, NCE, Houghton Capulet's orchard. Delius A Room in Capulet's House. Chambers Verona. Before Capulet's house. Sampson Somewhere in Capulet's house. The speech-prefixes in this Sc. in Q^1 are: Iul., Jul.; Nur., Nurs. In Q^2: Nur.; Iu., Iuli. In F^1: Iul., Iuli., Iu.; Nur. 1-33 Gallop . . . eloquence.] After four imperfect lines the speech is cut in Q^1, which begins:

Gallop apace you fierie footed steedes
To Phœbus *mansion, such a Waggoner*
As Phaeton, *would quickly bring you thether,*
And send in cloudie night immediately.

1 JULIET] Q^2 omits. 6 runaways'] Q^2 *runnawayes* F^1 *run-awayes* $F^{2, 3}$ *run-awaies* F^4 *run-aways* Q^1 omits passage. Delius, Cam, Herford, Durham *runaways'* Globe, Furness, Craig, Chambers, Dowden, Sampson, NCE, Houghton *runaway's* Kittredge *runaway* Furness has twenty-nine close pages, pp. 367-395, containing the attempts at explanation, up to 1874, of this supposedly corrupt word *runnawayes*. Since then, many more have been added. Many are bizarre and incredible. Kittredge's *runaway* is based on Blackstone's *run-away*; and he interprets *runaway eyes* as "eyes that will not stay at home and attend to their own affairs, but are always gadding about and thus see many things that do not concern them." If that explains *runaway*, then *runaways'* may mean *gadabouts'*. This comes near the explanation of Patrick Muirson in 1853 that *runaways* means "persons going about on the watch." What is wanted is a contemporary explanation of *runaways* that fits the circumstances. In glossing the French *transfuge* Cotgrave explains: *A runne-away; one that runnes to, and sides with, a publicke enemie, i.e.*, a person become hostile or treacherous. This helps to explain Shakespeare's phrase. *Runaways' eyes* would mean the eyes of hostile or treacherous people. This is supported by Brooke's *Romeus*, the source of the play, where at the lovers' meeting Romeus expresses the wish to conceal their love from hostile people: "let be our busy care So wisely to direct our love, as no wight else be ware; Lest *envious foes* by force despoil our new delight . . ." (ll. 885-887). Kellner thinks Sh. had this passage in mind when writing *runnawayes eyes*. Campbell: TD, 124, explains the phrase much as we do.

By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose a winning match,
Played for a pair of stainless maidenhoods.
Hood my unmanned blood bating in my cheeks
With thy black mantle, till strange love grown bold
Think true love acted simple modesty.
Come, night, come, Romeo, come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow upon a raven's back.
Come, gentle night, come, loving, black-browed night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night,
And pay no worship to the garish sun.
O, I have bought the mansion of a love,
But not possessed it, and, though I am sold,
Not yet enjoyed; so tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them. O, here comes my nurse,

Enter Nurse with cords.

And she brings news, and every tongue that speaks
But Romeo's name speaks heavenly eloquence.
Now, Nurse, what news? What hast thou there? the cords
That Romeo bid thee fetch?

NURSE Ay, ay, the cords.

Throws them down.

9 By] Q^2 F^1 *And by* F^{2-4} *By* Editors *By* 15 grown] Q^2 Ff *grow* Rowe, Cam and others *grown* Keightley, NCE *grow* 19 new . . . upon] From Q^2 F^1. F^{2-4} *new Snow on* Q^4 *snow vpon* Cam, Globe, Craig, Chambers, Herford, Dowden, Durham, NCE, Houghton follow F^2. Delius, Kittredge follow Q^2. 21 he] Q^2 Ff *I* Q^4 *he* Editors *he* 31 *Enter Nurse with cords.*] From Q^2 Ff. Q^1 Enter Nurse wringing her hands, with the ladder of cordes in her lap. Placed after l. 33 by Dyce, Cam, Globe, Delius, Herford, who follow Q^2. After l. 31 by Craig, Dowden, Durham, Kittredge, NCE, Houghton. Chambers follows Q^1 and places after l. 33. 33 Romeo's name] F^{1-3} *Romeos, name,* 34 Now, . . . there?] Q^1 *But how now Nurse: O Lord, why lookst thou sad?* Q^1's line echoes II iv 21. 34, 35 the cords . . . fetch?] One line in Q^2 Ff. Divided by Hanmer, whom eds. follow. 35 That . . . fetch?] Q^1 omits. bid] Q^2 Ff *bid* Craig, Durham, Houghton *bade* *Throws . . . down.*] Added by Capell.

JULIET
Ay me! what news? Why dost thou wring thy hands?
NURSE
Ah, weraday! He's dead, he's dead, he's dead.
We are undone, lady, we are undone.
Alack the day! He's gone, he's killed, he's dead.
JULIET
Can heaven be so envious?
NURSE Romeo can, 40
Though heaven cannot. O Romeo, Romeo!
Who ever would have thought it? Romeo!
JULIET
What devil art thou that dost torment me thus?
This torture should be roared in dismal hell.
Hath Romeo slain himself? Say thou but 'I,' 45
And that bare vowel 'I' shall poison more
Than the death-darting eye of cockatrice.
I am not I, if there be such an I,
Or those eyes shut, that makes thee answer 'I.'
If he be slain, say 'I,' or if not, 'no.' 50
Brief sounds determine of my weal or woe.
NURSE
I saw the wound, I saw it with mine eyes—
God save the mark!—here on his manly breast:
A piteous corse, a bloody piteous corse;
Pale, pale as ashes, all bedaubed in blood, 55
All in gore blood. I swounded at the sight.
JULIET
O, break, my heart! poor bankrupt, break at once!

36 Ay . . . hands?] Two lines in Ff, ending *newes? . . . hands.* Q^1 here has *What diuell art thou that torments me thus?* anticipating l. 43. Ay] Q^2 Ff *Ay* Delius, Craig, Durham, Houghton *Ah,* 37 Ah,] Q^2 Ff *a* (In this Sc. Delius breaks up the Nurse's speeches with frequent dashes.) weraday!] Q^2 *weraday,* Ff *weladay,* Q^1 *Alack the day,* Cam and others *well-a-day!* Kittredge *weraday!* he's dead] Thrice in $Q^{1.2}$. Twice in Ff. 37-39 Ah, . . . dead.] Q^1 has only *Alack the day, hees dead, hees dead, hees dead.* and Juliet with our lines 44 and 39 *Can . . . envious?* 43 What . . . thus?] Two lines in Ff, ending *thou, . . . thus?* 45-50 Hath . . . 'no.'] In this passage the *I*'s are printed *I* in Q^2 Ff. Q^1 omits the passage. Editors generally follow Q^2 F in this. NCE distinguishes and prints *ay* in ll. 45, 49, 50 and for the third *I* in l. 48. 49 shut,] Q^2 Ff *shot,* Capell, Cam and others *shut,* makes] From Q^2 Ff. Cam and others *make* NCE *makes* 51 Brief sounds] From F^4. Q^2 F^1 *Briefe, sounds,* F^2 *Breife, sounds,* F^3 *Brief, sounds,* Editors *Brief sounds* of] Q^2 omits. Editors admit. 56 swounded] From Q^1. Q^2 F^{1-3} *sounded* F^4 *swooned* Cam and others *swounded* Chambers *swoonded* 57 O, . . . once!] Two lines in Ff, ending *heart, . . . once,*

To prison, eyes, ne'er look on liberty!
Vile earth to earth resign, end motion here,
And thou and Romeo press one heavy bier!

NURSE
O Tybalt, Tybalt, the best friend I had!
O courteous Tybalt! honest gentleman!
That ever I should live to see thee dead!

JULIET
What storm is this that blows so contrary?
Is Romeo slaughtered, and is Tybalt dead?
My dearest cousin, and my dearer lord?
Then, dreadful trumpet, sound the general doom!
For who is living if those two are gone?

NURSE
Tybalt is gone, and Romeo banishéd:
Romeo that killed him, he is banishéd.

JULIET
O God! did Romeo's hand shed Tybalt's blood?

NURSE
It did, it did! Alas the day, it did!

JULIET
O serpent heart, hid with a flow'ring face!
Did ever dragon keep so fair a cave?
Beautiful tyrant! fiend angelical!
Dove-feathered raven! wolvish-ravening lamb!
Despiséd substance of divinest show!
Just opposite to what thou justly seem'st,
A damnéd saint, an honourable villain!
O nature, what hadst thou to do in hell,
When thou didst bower the spirit of a fiend
In mortal paradise of such sweet flesh?

59 earth to earth] Q^2 *earth too earth* Editors insert a comma *earth, to earth* but the phrase is probably an echo of the Prayer Book's *earth to earth* in the Burial Service. 65 Is . . . dead?] Q^1 *Is* Tybalt *dead, and* Romeo *murdered:* 66 dearest] Q^2 Ff *dearest* Q^1 *deare loude* Pope, Cam, Globe, Herford, Kittredge *dear-lov'd* Delius, Craig, Chambers, Dowden, Durham, NCE, Houghton *dearest* 67 dreadful trumpet,] Q^1 *let the trumpet* 69 gone,] Q^1 *dead,* 71 O God!] Separate line in Ff. 72 NURSE] From Q^1. Omitted in Q^2 Ff. 73, 74 JULIET . . . Did] In Q^1 l. 73 is prefixed Iul: and l. 74 is omitted. In Q^2 F^1 l. 73 is prefixed Nur. and l. 74 is prefixed Iu. In $F^{2\text{-}4}$ the whole speech from l. 73 on is given to Juliet. (Q^1 reduces this speech to four lines. The diatribe against Romeo is reduced to one line.) 76 Dove-feathered raven!] Q^2 F^1 *Rauenous douefeatherd rauen,* $F^{2\text{-}4}$ *Ravenous Dove, feather'd Raven,* Theobald, Cam and others *Dove-feather'd raven!* wolvish-ravening lamb!] Separate line in Ff. 79 damnéd] Q^2 *dimme* F^1 *dimne* $F^{2\text{-}4}$ *damned* Editors *damned*

Was ever book containing such vile matter
So fairly bound? O, that deceit should dwell
In such a gorgeous palace!
NURSE There's no trust,
No faith, no honesty in men; all perjured,
All forsworn, all naught, all dissemblers.
Ah, where's my man? Give me some aqua-vitæ.
These griefs, these woes, these sorrows make me old.
Shame come to Romeo!
JULIET Blistered be thy tongue
For such a wish! He was not born to shame.
Upon his brow shame is ashamed to sit;
For 'tis a throne where honour may be crowned
Sole monarch of the universal earth.
O, what a beast was I to chide at him!
NURSE
Will you speak well of him that killed your cousin?
JULIET
Shall I speak ill of him that is my husband?
Ah, poor my lord, what tongue shall smooth thy name,
When I, thy three-hours wife, have mangled it?
But wherefore, villain, didst thou kill my cousin?
That villain cousin would have killed my husband.
Back, foolish tears, back to your native spring:
Your tributary drops belong to woe,
Which you mistaking offer up to joy.
My husband lives that Tybalt would have slain;
And Tybalt's dead that would have slain my husband.
All this is comfort. Wherefore weep I then?
Some word there was, worser than Tybalt's death,

85-87 There's . . . dissemblers.] Two lines in Q^2 Ff, ending *men, . . . dissemblers*, 86, 87 all perjured . . . dissemblers.] From Q^2 Ff with different line division (see last note). Q^1 *All false, all faithles, periurde, all forsworne.* Cam and others *all perjured, All forsworn, all naught, all dissemblers.* Craig, Durham, Houghton *all naught, All perjur'd, all dissemblers, all forsworn.* 90-107 Blistered . . . comfort.] The cuts in Q^1 here result in a speech by Juliet of four and a half lines:

A blister on that tung, he was not borne to shame:
Vpon his face Shame is ashamde to sit.
But wherefore villaine didst thou kill my Cousen?
That villaine Cousen would haue kild my husband.
All this is comfort.

95 at him!] Q^2 *at him?* Q^1 omits passage. F^1 *him?* F^{2-4} *him so?* Editors *at him!* 96 Will . . . cousin?] Two lines in Ff, ending *him, . . . Cozen?* 106 Tybalt's] F^1 Tibalt F^{2-4} Tybalt 108 word there was,] From Q^2 F^{2-4}. F^1 *words there was*

That murdered me. I would forget it fain;
But, O, it presses to my memory
Like damnéd guilty deeds to sinners' minds.
'Tybalt is dead, and Romeo banishéd.'
That 'banishéd,' that one word 'banishéd,'
Hath slain ten thousand Tybalts. Tybalt's death
Was woe enough, if it had ended there;
Or, if sour woe delights in fellowship,
And needly will be ranked with other griefs,
Why followed not, when she said 'Tybalt's dead,'
Thy father, or thy mother, nay, or both,
Which modern lamentation might have moved?
But with a rearward following Tybalt's death,
'Romeo is banishéd': to speak that word,
Is father, mother, Tybalt, Romeo, Juliet,
All slain, all dead. 'Romeo is banishéd.'
There is no end, no limit, measure, bound,
In that word's death; no words can that woe sound.
Where is my father, and my mother, Nurse?

NURSE
Weeping and wailing over Tybalt's corse.
Will you go to them? I will bring you thither.

JULIET
Wash they his wounds with tears? Mine shall be spent,
When theirs are dry, for Romeo's banishment.
Take up those cords. Poor ropes, you are beguiled,
Both you and I, for Romeo is exiled.
He made you for a highway to my bed;
But I, a maid, die maiden-widowéd.
Come, cords; come, Nurse: I'll to my wedding-bed;
And death, not Romeo, take my maidenhead!

NURSE
Hie to your chamber. I'll find Romeo
To comfort you. I wot well where he is.
Hark ye, your Romeo will be here at night.
I'll to him: he is hid at Laurence' cell.

JULIET
O, find him! Give this ring to my true knight,
And bid him come to take his last farewell. *Exeunt.*

121 with] F^1 *which* rearward] Q^1 *reareward* Ff *rere-ward* Some editors *rear-ward* 130, 131 Mine . . . dry,] Q^1 *when theirs are spent, Mine shall be shed* 135 maiden-widowéd.] Rowe's hyphen, generally adopted. 136 cords;] Q^2 *cordes*, Q^1 omits passage. Ff *Cord*, Editors *cords;* or *cords*, 140 at night.] From Q^2 Ff. Q^1 *to night*, Craig, Durham, Houghton *to-night:* 143 *Exeunt.*] From Q^1. Q^2 Ff Exit.

SCENE III. VERONA. FRIAR LAURENCE'S CELL.

Enter Friar Laurence.

FRIAR LAURENCE
Romeo, come forth. Come forth, thou fearful man.
Affliction is enamoured of thy parts,
And thou art wedded to calamity.

Enter Romeo.

ROMEO
Father, what news? What is the Prince's doom?
What sorrow craves acquaintance at my hand
That I yet know not?
FRIAR LAURENCE Too familiar
Is my dear son with such sour company.
I bring thee tidings of the Prince's doom
ROMEO
What less than doomsday is the Prince's doom?
FRIAR LAURENCE
A gentler judgement vanished from his lips,
Not body's death, but body's banishment.
ROMEO
Ha, banishment! Be merciful, say 'death';
For exile hath more terror in his look,
Much more than death. Do not say 'banishment.'
FRIAR LAURENCE
Here from Verona art thou banishéd.
Be patient, for the world is broad and wide.
ROMEO
There is no world without Verona walls,

SCENE III.] Added by Rowe. VERONA. . . . CELL.] Added by Ed. after Capell. *Enter . . . Laurence.*] Q^1 Enter Frier. Q^2 Ff Enter Frier and Romeo. Cam and others follow Capell in restricting entry to F. Laurence and follow Q^1 in introducing Romeo after l. 3. Delius follows Q^2. NCE Enter Friar Laurence, Romeo [following]. The speech-prefixes in this Sc. in Q^1 are: Fr.; Rom., Romeo; Nu., Nur. In Q^2: Fri.; Ro., Rom.; Nur. In F^1: Fri., Frier; Rom., Ro.; Nur. 1 Romeo, . . . man.] Two lines in Ff, ending *forth*, . . . *man*, 3 *Enter Romeo.*] From Q^1. 4 Father, . . . doom?] Two lines in Ff, ending *newes?* . . . *Doome?* 9 What . . . doom?] Two lines in Ff, ending *Doomesday*, . . . *Doome?* 10 vanished] From $Q^{1, 2}$ Ff. Heath conj., Keightley conj. *issued* Kittredge glosses as "was breathed" and thinks *vanisht* was preferred before other words because of its jingle with *banishment*. NCE glosses as *issued*. Onions aptly explains as "escaped from." 14 Much . . . death.] Q^1 *Than death it selfe*, 15 Here] From Q^2 Ff. Q^1 *Hence* Cam, Delius, Durham, NCE *Here* Globe, Furness, Craig, Chambers, Herford, Dowden, Kittredge, Houghton *Hence*

But purgatory, torture, hell itself.
Hence banishéd is banished from the world,
And world's exile is death. Then 'banishéd'
Is death mis-termed. Calling death 'banishéd,'
Thou cut'st my head off with a golden axe,
And smilest upon the stroke that murders me.

FRIAR LAURENCE
O deadly sin! O rude unthankfulness!
Thy fault our law calls death, but the kind Prince,
Taking thy part, hath rushed aside the law,
And turned that black word death to banishment.
This is dear mercy, and thou seest it not.

ROMEO
'Tis torture, and not mercy. Heaven is here
Where Juliet lives; and every cat and dog
And little mouse, every unworthy thing,
Live here in heaven and may look on her,
But Romeo may not. More validity,
More honourable state, more courtship lives
In carrion flies than Romeo. They may seize
On the white wonder of dear Juliet's hand,
And steal immortal blessing from her lips;
Who, even in pure and vestal modesty,
Still blush, as thinking their own kisses sin;
But Romeo may not: he is banishéd.

19 banished] Q^2 *blanisht* 20 world's exile] Q^1 *world exilde* 20, 21 Then . . . mis-termed.] Q^1 omits. 21 'banishéd,'] Q^2 Ff *banished,* Q^1, Pope, Furness *banishment.* 23 smilest] From $Q^{1, 2}$ $F^{1, 2}$. $F^{3, 4}$, Delius, Craig, Durham, NCE, Houghton *smil'st* 26 rushed] Capell, Keightley, Gould all conj. *push'd* (rushed aside=violently brushed aside). 28 dear] Q^1 *meere* 36, 37 hand, . . . blessing] Q^1 *skinne, . . . kisses* 38, 39 Who, . . . sin;] Q^1 omits. 40-43 But . . . death?]

Q^1 *But* Romeo *may not he is banished.*
Flies may doo this, but I from this must flye.
Q^2 *This may flyes do, when I from this must flie,*
And sayest thou yet, that exile is not death?
But Romeo *may not, he is banished.*
Flies may do this, but I from this must flie:
They are freemen, but I am banished.

There is evident confusion in Q^2. The last three lines were probably meant to replace the first line, and all got printed. The text in Ff is:

This may Flies doe, when I from this must flie,
And saist thou yet, that exile is not death?
But Romeo *may not, hee is banished.*

Our textual arrangement follows the same line-order as that in Cam, Globe, Furness, Delius, Herford, Dowden, Sampson, Kittredge, NCE, with this difference, that for our *Flies may do this,* Cam, Furness, Dowden, Durham,

Flies may do this, but I from this must fly.
They are free men, but I am banishéd.
And sayst thou yet, that exile is not death?
Hadst thou no poison mixed, no sharp-ground knife,
No sudden mean of death, though ne'er so mean,
But 'banishéd' to kill me?—'Banishéd'?
O friar, the damnéd use that word in hell:
Howling attends it. How hast thou the heart,
Being a divine, a ghostly confessor,
A sin-absolver, and my friend professed,
To mangle me with that word 'banishéd'?

FRIAR LAURENCE
Thou fond mad man, hear me a little speak.

ROMEO
O, thou wilt speak again of banishment.

FRIAR LAURENCE
I'll give thee armour to keep off that word:
Adversity's sweet milk, philosophy,
To comfort thee, though thou art banishéd.

ROMEO
Yet 'banishéd'? Hang up philosophy!
Unless philosophy can make a Juliet,
Displant a town, reverse a prince's doom,
It helps not, it prevails not. Talk no more.

FRIAR LAURENCE
O, then I see that madmen have no ears.

ROMEO
How should they, when that wise men have no eyes?

FRIAR LAURENCE
Let me dispute with thee of thy estate.

Sampson, Kittredge, NCE have *This may flies do*, and Herford *This flies may do*, Globe, Delius, Craig, Chambers, Houghton *Flies may do this*, and Craig, Houghton omit l. 40. 41 but] $Q^{1,2}$ *but* Ff *when* Cam, Globe, Delius, Craig, Chambers, Herford, Houghton *but* Furness, Dowden, Durham, Sampson, Kittredge, NCE *when* 48 Howling attends] From $Q^{1,2}$. F^1 *Howlings attends* F^{2-4} *Howlings attend* Cam, Delius, Chambers, Herford, Dowden, Kittredge, NCE follow Q. Globe, Craig, Durham, Houghton follow F^2. 50 sin-absolver] Qq omit hyphen. 51 'banishéd'?] Q^2 Ff *banished?* Q^1 *Banishment?* 52 Thou . . . a little speak.] Q^1 *Thou . . . but speake a word,* Q^2 *Then . . . a little speake.* F^1 *Then . . . speake.* F^{2-4} omit *Then* and follow F^1. Cam, Globe, Furness, Craig, Herford *Thou . . . but speak a word.* Delius, Chambers, Dowden, Durham, Kittredge, NCE, Houghton *Thou . . . a little speak.* 54 keep off that] From Q^2 Ff. Q^1 *beare off this* Editors follow Q^2 F. 61 madmen] Q^2 *mad man* 62 How . . . eyes?] Two lines in Ff, ending *they, . . . eyes?* that] $Q^{1,2}$ *that* Ff omit. Editors *that* wise men] $F^{1,2}$ *wisemen* $F^{3,4}$ *wise-men* 63 dispute] From $Q^{1,2}$. Ff *dispaire* or *despair*

ROMEO

Thou canst not speak of that thou dost not feel.
Wert thou as young as I, Juliet thy love,
An hour but married, Tybalt murderéd,
Doting like me, and like me banishéd,
Then mightst thou speak, then mightst thou tear thy hair,
And fall upon the ground, as I do now,
Taking the measure of an unmade grave.

Knocking within.

FRIAR LAURENCE

Arise! One knocks. Good Romeo, hide thyself.

ROMEO

Not I, unless the breath of heartsick groans
Mist-like infold me from the search of eyes. *Knocking.*

FRIAR LAURENCE

Hark, how they knock! Who's there? Romeo, arise;
Thou wilt be taken.—Stay awhile!—Stand up. *Knocking.*
Run to my study.—By and by!—God's will,
What simpleness is this!—I come, I come! *Knocking.*
Who knocks so hard? Whence come you? What's your will?

NURSE (*within*)

Let me come in, and you shall know my errand.

64 that] Q^1 *what* 65 as I, Juliet thy] From $Q^{1, 2}$. Ff *as* Iuliet *my* 68 Then . . . hair,] Two lines in Ff, ending *speake, . . . hayre,* 70 *Knocking within.*] Q^1 Nurse knockes. Q^2 Enter Nurse, and knocke. Ff Enter Nurse, and knockes. Cam and others Knocking within. Chambers Enter Nurse and knocks. Durham Nurse knocks. Kittredge Knock [within]. According to Q^1 Nurse whilst still without cries *Hoe* Fryer.; and again *Hoe Fryer open the doore.* 71 Arise! . . . thyself.] Two lines in Ff, ending *knockes, . . . selfe.* 72 Not I,] Separate line in Ff. 73, 75, 77 *Knocking.*] Q^1 omits S.D. for ll. 73, 75 and for l. 77 has Shee knockes againe. Q^2 They knocke. . . . Slud knock. . . . Knocke. Ff Knock. . . . Knock. . . . Knock. Cam and others Knocking. . . . Knocking. . . . Knocking. Chambers Nurse knocks. Durham, Kittredge follow F. 74-76 Hark, . . . study.—]

Q^2 *Hark how they knock* (*whose there*) Romeo *arise,*
Thou wilt be taken, stay a while, stand vp.
Slud knock.
Run to my studie

Q^1 Romeo *arise, stand vp thou wilt be taken,*
I heare one knocke, arise and get thee gone.

Ff follow Q^2 in three and a half lines, ending *knocke: . . . arise, . . . vp . . . study:* (F^4 *up:*). Dowden thinks the original word in l. 76 was not *study*, that *stud* was written above, was not erased, and was printed as *Slud.* Feuillerat agrees. Dashes in ll. 75-77 are editorial. 77 simpleness] Q^1 *wilfulnes* Some early editors and Craig follow Q^1. 78 Who . . . will?] Two lines in Ff, ending *hard? . . . will?* 79 (*within*)] Added by Rowe. Let . . . errand.] Two lines in Ff, ending *in, . . . errand:*

I come from Lady Juliet.

FRIAR LAURENCE Welcome, then.

Enter Nurse.

NURSE
O holy friar, O, tell me, holy friar,
Where is my lady's lord, where's Romeo?

FRIAR LAURENCE
There on the ground, with his own tears made drunk.

NURSE
O, he is even in my mistress' case,
Just in her case!

FRIAR LAURENCE O woeful sympathy!
Piteous predicament!

NURSE Even so lies she,
Blubb'ring and weeping, weeping and blubb'ring.
Stand up, stand up! Stand, and you be a man.
For Juliet's sake, for her sake, rise and stand.
Why should you fall into so deep an O?

ROMEO
Nurse!

NURSE
Ah sir! ah sir! Death's the end of all.

ROMEO
Spakest thou of Juliet? How is it with her?
Doth not she think me an old murtherer,
Now I have stained the childhood of our joy

80 *Enter Nurse.*] After l. 78 in Q^2 Ff. Q^1 omits. Placed here as in Rowe, whom Cam and others follow. NCE follows Q^2 F. Chambers: see note to l. 70. 82 Where is] From Q^1. Q^2 Ff *Wheres* or *Where's* Rowe, Cam and others *Where is* 83 There . . . drunk.] Two lines in Ff, ending *ground*, . . . *drunke*. 84-90 O, he . . . an O?] $Q^{1, 2}$ Ff give the whole of this to Nurse, and Rowe, Globe, Delius, Chambers, Durham, Sampson, NCE, Houghton follow. Farmer, Ulrici, White and others raise the objection that "O woeful . . . predicament!" is out of character for the Nurse's lips. Steevens allocated the line to Fr. Laurence, and Cam, Furness, Herford, Dowden, Kittredge do likewise. Craig *O, he . . . case!* to Nurse and the rest to Fr. Laurence; but the language is unsuitable for the Friar and he cannot so talk of Juliet. The evidence of Q^1 here on allocation of the speeches is not so valuable. Q^1 and Q^2 are so alike that it is probable that the printer of Q^2 here consulted Q^1. One line differs, where Q^1 has *Weeping and blubbring, blubbring and weeping.* (l. 87). 90 an O?] Q^1 here has stage-direction He rises. 92 Death's] From Q^2 Ff. Q^1 *Wel death's* Cam and others *Well, death's* NCE *Death's* 93 Spakest] From $Q^{1, 2}$. Ff *Speak'st* Cam, Globe, Chambers, Herford, Dowden, Kittredge *Spakest* Delius, Craig, Durham, NCE, Houghton *Spak'st* 94 not she] From Q^2 Ff. Q^1 *she not* Cam and others *she not* Kittredge, NCE *not she*

With blood removed but little from her own?
Where is she? And how doth she? And what says
My concealed lady to our cancelled love?

NURSE

O, she says nothing, sir, but weeps and weeps;
And now falls on her bed; and then starts up,
And Tybalt calls; and then on Romeo cries,
And then down falls again.

ROMEO As if that name,
Shot from the deadly level of a gun,
Did murther her, as that name's curséd hand
Murdered her kinsman. O, tell me, friar, tell me,
In what vile part of this anatomy
Doth my name lodge? Tell me, that I may sack
The hateful mansion.

He offers to stab himself, and Nurse snatches the dagger away.

FRIAR LAURENCE Hold thy desperate hand.
Art thou a man? Thy form cries out thou art.
Thy tears are womanish; thy wild acts denote
The unreasonable fury of a beast.
Unseemly woman in a seeming man!
And ill-beseeming beast in seeming both!
Thou hast amazed me. By my holy order,
I thought thy disposition better tempered.
Hast thou slain Tybalt? Wilt thou slay thyself?
And slay thy lady that in thy life lives,
By doing damnéd hate upon thyself?
Why railest thou on thy birth, the heaven and earth?
Since birth and heaven and earth, all three do meet
In thee at once, which thou at once wouldst lose.

98 cancelled] $Q^{1,2}$ *canceld* Ff *conceal'd* Editors *cancell'd* 100 and . . . up,] Q^1 *now on the ground,* Q^1 seems here to echo III iii 69 (Hoppe, 157). 101 calls; . . . cries,] Q^1 *cryes, . . . calles.* 102, 103 As if . . . gun,] Divided as in Rowe: one line in $Q^{1,2}$ Ff. Editors follow Rowe. 103 deadly] F^1 *dead* 108 *He . . . away.*] From Q^1. Omitted in Q^2 Ff. Theobald, Cam and others Drawing his sword. Kittredge Draws his dagger. Chambers, Durham, NCE follow Q^1. 110 denote] Q^1 F^1 *denote* Q^2 *deuote* F^{2-4} *do note* (F^2 *doe*). 113 And] Q^2 Ff *And* Q^1 *Or* Cam, Globe, Furness, Craig, Herford, Kittredge *Or* Delius, Chambers, Dowden, Durham, NCE, Houghton *And* 117 lady . . . lives,] Q^2 F^{1-3} *Lady, . . . lies,* F^4 *lady . . . lives* Q^1 *Lady too, that liues in thee?* Cam and others follow F^4. Globe follows Q^1. Chambers *lady too, that . . . lives,* 118-134 By . . . defence. 139, 140 The law, . . . happy. 150-154 Where . . . lamentation.] Q^1 omits. 119 railest] Q^2 *raylest* Ff *rayl'st* or *rail'st* 121 lose.] Q^2 $F^{1,2}$ *loose.* $F^{3,4}$ *lose.* Gould *loose.*

Fie, fie, thou shamest thy shape, thy love, thy wit;
Which, like a usurer, abound'st in all,
And usest none in that true use indeed
Which should bedeck thy shape, thy love, thy wit.
Thy noble shape is but a form of wax,
Digressing from the valour of a man;
Thy dear love sworn but hollow perjury,
Killing that love which thou hast vowed to cherish;
Thy wit, that ornament to shape and love,
Misshapen in the conduct of them both,
Like powder in a skilless soldier's flask,
Is set afire by thine own ignorance,
And thou dismembered with thine own defence.
What, rouse thee, man! Thy Juliet is alive,
For whose dear sake thou wast but lately dead:
There art thou happy. Tybalt would kill thee,
But thou slewest Tybalt: there art thou happy.
The law, that threatened death, becomes thy friend,
And turns it to exile: there art thou happy.
A pack of blessings lights upon thy back;
Happiness courts thee in her best array;
But, like a misbehaved and sullen wench,
Thou pout'st upon thy fortune and thy love.
Take heed, take heed, for such die miserable.
Go, get thee to thy love, as was decreed,
Ascend her chamber, hence and comfort her.
But look thou stay not till the watch be set,
For then thou canst not pass to Mantua,

122 shamest] From Q². Ff *sham'st* Cam, Globe, Chambers, Herford, Dowden, Kittredge *shamest* Delius, Craig, Durham, NCE, Houghton *sham'st* 123 a] F⁴, Delius *an* 127 valour] Daniel "qy. *valure*=value." 133 afire] Q² *a fier* Ff *a fire* 138 slewest . . . happy.] From Q². Q¹ *sluest. . . . happy too.* F¹ *slew'st . . . happie.* F²⁻⁴ *slew'st . . . happy too.* (F², ³ *too* F⁴ *too,*) Cam and others *slew'st . . . happy too:* NCE *slewest . . . happy.* Sir George Young remarks: "If we accept the Q insertion of 'too,' let us with Capell place it where the metre invites," *i.e., there too art thou* etc. 139 becomes] From Q². Ff *became* Cam and others *becomes* 140 turns] Q² *turnes* Ff *turn'd* Cam and others *turns* 141 of blessings] F¹ *or blessing* lights] From Q¹. Q² Ff *light* Cam, Globe, Herford *lights* Delius, Craig, Chambers, Dowden, Durham, Kittredge, NCE, Houghton *light* 142 her] Q¹ *his* 143 misbehaved and] Q¹ *misbehaude and* Q² *mishaued and* F¹ *mishaped and* F² *mis-shaped and a* F³ *mis shaped and a* F⁴ *mis shapen and a* Cam and others *misbehaved and* or *misbehav'd and* 144 pout'st upon] Q² *puts vp* Q¹ *frownst upon* Ff *puttest vp* Gould *puttest by* Cam and others *pout'st upon* Chambers *poutest upon* 146 decreed,] Gould *agreed.* 147 chamber,] Q¹ *Chamber Window,*

Where thou shalt live till we can find a time
To blaze your marriage, reconcile your friends,
Beg pardon of the Prince, and call thee back
With twenty hundred thousand times more joy
Than thou went'st forth in lamentation.
Go before, Nurse. Commend me to thy lady,
And bid her hasten all the house to bed,
Which heavy sorrow makes them apt unto.
Romeo is coming.

NURSE
O Lord, I could have stayed here all the night
To hear good counsel. O, what learning is!
My lord, I'll tell my lady you will come.

ROMEO
Do so, and bid my sweet prepare to chide.

NURSE
Here, sir, a ring she bid me give you, sir.
Hie you, make haste, for it grows very late. *Exit.*

ROMEO
How well my comfort is revived by this!

FRIAR LAURENCE
Go hence: good night. And here stands all your state:
Either be gone before the watch be set,
Or by the break of day disguised from hence.
Sojourn in Mantua. I'll find out your man,
And he shall signify from time to time
Every good hap to you that chances here.
Give me thy hand. 'Tis late: farewell! Good night.

ROMEO
But that a joy past joy calls out on me,
It were a grief so brief to part with thee.
Farewell! *Exeunt.*

152 the] Q² *the* Ff *thy* Editors *the* 159-161 O . . . come.] Transformed in Q¹ to four unmetrical lines, the first of which echoes *Shrew* I ii 153, *O this learning, what a thing it is.* 159 the] Ff omit. Q¹ *this* Editors *the* 162 Do . . . chide.] After this line Q¹ continues *Farwell good Nurse.* and adds stage-direction Nurse offers to goe in and turnes againe. 163 Here, . . . sir.] From Q² Ff. Q¹ *Heere is a Ring Sir, that she bad me giue you,* Cam and others follow Q² F. Kittredge *Here is a ring she bid me give you, sir.* 164 *Exit.*] Added by Capell after *night.* in l. 166. Cam and others after l. 164. Q¹ and NCE Exit Nurse. after l. 165. 166-168 Go . . . hence.] Q¹ omits. 166 Go hence:] Separate line in Ff. 168 disguised] Q² *disguise* 175 *Exeunt.*] Q¹ omits.

SCENE IV. VERONA. A ROOM IN CAPULET'S HOUSE.

Enter Capulet, Lady Capulet, and Paris.

CAPULET
Things have fall'n out, sir, so unluckily,
That we have had no time to move our daughter.
Look you, she loved her kinsman Tybalt dearly,
And so did I. Well, we were born to die.
'Tis very late: she'll not come down to-night.
I promise you, but for your company,
I would have been abed an hour ago.

PARIS
These times of woe afford no times to woo.
Madam, good night: commend me to your daughter.

LADY CAPULET
I will, and know her mind early to-morrow:
To-night she's mewed up to her heaviness.

CAPULET
Sir Paris, I will make a desperate tender
Of my child's love. I think she will be ruled
In all respects by me; nay more, I doubt it not.
Wife, go you to her ere you go to bed;
Acquaint her here of my son Paris' love;
And bid her, mark you me, on Wednesday next—
But, soft! what day is this?

PARIS Monday, my lord.

CAPULET
Monday! ha, ha! Well, Wednesday is too soon;
O' Thursday let it be. O' Thursday, tell her,
She shall be married to this noble earl.
Will you be ready? Do you like this haste?

SCENE IV.] Added by Rowe. VERONA. . . . HOUSE.] Added by Ed. after Rowe and Cam. *Enter . . . Paris.*] Q^1 Enter olde Capolet and his wife, with County Paris. Q^2 Ff Enter old *Capulet*, his wife and *Paris*. The speech-prefixes in this Sc. in Q^1 are: Cap.; Par. Q^2: Ca.; Paris, Pa.; La. F^1: Cap.; Par., Paris; Lady. 7 abed] Q^2 Ff *a bed* 8 times to] From Q^2 Ff. Q^1 *time to* Cam and others *time to* Durham, NCE *times to* 9 Madam, . . . daughter.] After this line Q^1 has stage-direction Paris offers to goe in, and Capolet calles him againe. 10, 11 LADY CAPULET . . . heaviness.] Q^1 omits. 11 she's] Q^2 *shees* Ff *she is* Cam and others *she's* Globe, Herford *she is* 13 be] Q^2 *me* 14-17 nay . . . next—] Q^1 omits. 17 next—] Q^2 *next*. Ff *next*, Rowe's dash, generally adopted. 20-22 O' . . . haste?] From Q^2 Ff. Q^1 *On Thursday let it be: you shall be maried.* Modern eds. follow Q^2 F. 20 O' . . . O'] Q^2 Ff *A . . . a* Cam and others after Capell *O' . . . o'* Chambers *On . . . on* Kittredge *A . . . a*

We'll keep no great ado: a friend or two;
For, hark you, Tybalt being slain so late,
It may be thought we held him carelessly,
Being our kinsman, if we revel much.
Therefore we'll have some half-a-dozen friends,
And there an end. But what say you to Thursday?

PARIS
My lord, I would that Thursday were to-morrow.

CAPULET
Well, get you gone. O' Thursday be it then.
Go you to Juliet ere you go to bed,
Prepare her, wife, against this wedding-day.
Farewell, my lord. Light to my chamber, ho!
Afore me,—it is so very late,
That we may call it early by and by:
Good night. *Exeunt.*

SCENE V. VERONA. CAPULET'S ORCHARD.

Enter Romeo and Juliet aloft.

JULIET
Wilt thou be gone? It is not yet near day.
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear:
Nightly she sings on yond pomegranate-tree.
Believe me, love, it was the nightingale.

ROMEO
It was the lark, the herald of the morn,

23 We'll keep] Q^2 *Well, keepe* Q^1 *Wee'le make* $F^{1,2}$ *Weele keepe* $F^{3,4}$ *Wee'l keep* Editors *We'll keep* 29 My lord,] Separate line in Ff. 30 O'] Q^2 Ff *a* Passage distorted in Q^1. Cam and others *o'* Chambers *on* Kittredge *A* 34-36 Afore . . . night.] From Q^2 in two lines, ending *and by*, . . . *Goodnight*. Q^1 in two lines: *Afore me it is so very very late, That we may call it earely by and by.* Ff follow Q^2 omitting *very* Cam and others follow Q^1 in ll. 34, 35, and adopt *Good night* in l. 36 from Q^2. Q^2 is, however, a good text if printed in three lines ending *late*, . . . *by*: . . . *night*., with a pause after me,— Delius, Durham two lines: *Afore me! it is so very late that we May call it early by and by. Good night.* Chambers *Afore me!—'tis so very late, that we May call it early by and by; good night!* SCENE V.] Added by Rowe. VERONA. . . . ORCHARD.] Added by Ed. after Globe. *Enter . . . aloft.*] From Q^2 Ff. Q^1 Enter Romeo and Iuliet at the window. The speech-prefixes in this Sc. in Q^1 are: Iul., Jul., Iu., Inl.; Rom.; Nur.; Moth., Mo.; Capo., Cap. In Q^2: Iu., Iuli.; Rom., Ro., Romeo; Nur.; La., Mo., M., Wi.; Ca., Fa. In F^1: Iul., Iuli., Iuilet; Rom.; Nur.; Lad., La., Mo., Lady; Cap., Fa. 4 yond] Q^1 *yon* Q^2 Ff *yond* Cam, Herford, Dowden, Kittredge, NCE *yond* Globe, Delius, Craig, Chambers, Durham, Houghton *yon*

No nightingale. Look, love, what envious streaks
Do lace the severing clouds in yonder east.
Night's candles are burnt out, and jocund day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die.

JULIET

Yond light is not daylight: I know it, I.
It is some meteor that the sun exhales
To be to thee this night a torchbearer,
And light thee on thy way to Mantua.
Therefore stay yet: thou need'st not to be gone

ROMEO

Let me be ta'en, let me be put to death:
I am content, so thou wilt have it so.
I'll say yon grey is not the morning's eye,
'Tis but the pale reflex of Cynthia's brow;
Nor that is not the lark whose notes do beat
The vaulty heaven so high above our heads.
I have more care to stay than will to go.
Come, death, and welcome! Juliet wills it so
How is't, my soul? Let's talk: it is not day.

JULIET

It is, it is! Hie hence, be gone, away!
It is the lark that sings so out of tune,
Straining harsh discords and unpleasing sharps.
Some say the lark makes sweet division:
This doth not so, for she divideth us.
Some say the lark and loathéd toad change eyes:
O, now I would they had changed voices too!
Since arm from arm that voice doth us affray,
Hunting thee hence with hunt's-up to the day.

10 mountain] F^1 *Mountaines* 12 Yond] From Q^2 F^{1-3}. Q^1 F^4 *Yon* Cam, Chambers, Dowden, Durham, Kittredge, NCE *Yond* Globe, Delius, Craig, Herford, Houghton *Yon* 13 exhales,] Q^2 *exhale,* 16 Therefore . . . gone.] From Q^2 Ff. Q^1 *Then stay awhile, thou shalt not goe soone.* Modern editors follow Q^2 F. 19 the] Q^2 *the the* 21, 22 Nor . . . heads.] Q^1:

Ile say it is the Nightingale that beates
The vaultie heauen so high aboue our heads,
And not the Larke the Messenger of Morne.

25 How . . . soul?] Q^1 *What sayes my Loue?* 34 hunt's-up] Q^1 *Huntsvp* Q^2 *Huntsup* Ff *Hunts-up* Cam, Delius, Craig, Dowden, Durham, Houghton *hunts-up* Globe, Chambers, Herford, Kittredge, NCE *hunt's-up* Hunt's-up was a morning song to gather together the huntsmen, also an air to it. Ritson, 183, Douce, ii 191, 192, and Collier (reprinted in Furness, 195) give various texts of songs. More interesting in connexion with Juliet is the

O, now be gone: more light and light it grows.
ROMEO
More light and light: more dark and dark our woes!

Enter Nurse.

NURSE
Madam!
JULIET
Nurse?
NURSE
Your lady mother is coming to your chamber.
The day is broke: be wary, look about. *Exit.*
JULIET
Then, window, let day in, and let life out.
ROMEO
Farewell, farewell! One kiss, and I'll descend.

He goeth down.

JULIET
Art thou gone so, love, lord, ay, husband, friend?
I must hear from thee every day in the hour,
For in a minute there are many days.
O, by this count I shall be much in years
Ere I again behold my Romeo!
ROMEO
Farewell!
I will omit no opportunity
That may convey my greetings, love, to thee.
JULIET
O, think'st thou we shall ever meet again?

definition in Cotgrave to which Malone drew attention: "Resveil: m. *A Hunts-vp, or morning song for a new-maried wife, the day after the mariage.*" 35 light it] From $Q^{1,2}$. F^1 *itli ght* F^{2-4} *it light* 36 *Enter Nurse.*] Q^2 Ff *Enter* Madame and Nurse. Cam, Globe, Herford Enter Nurse to the Chamber. Delius, Craig, Dowden, Durham, Kittredge, Houghton Enter Nurse. Chambers Enter *Nurse* hastily. NCE Enter Nurse [from the chamber]. Q^1 shifts its version of this passage to follow our l. 59. See note to l. 59. 40 *Exit.*] Added by Theobald. 42 *He goeth down.*] From Q^1. Q^2 Ff omit. Dyce, Cam, Delius, Craig, Dowden, Houghton Descends. Globe, Chambers, Herford, Durham, Kittredge, NCE follow Q^1. 43 so, love, lord, ay, husband, friend?] Q^2 *so loue, Lord, ay husband, friend,* .Q^1 *so, my Lord, my Loue, my Frend?* F^1 *so? Loue, Lord, ay Husband, Friend,* F^{2-4} *so? Love, Lord, ah Husband, Friend,* Cam, Furness, Craig, Herford follow Q^1 reading *so?* Kittredge follows Q^1. Globe, Delius, Houghton follow Q^2, reading *so?* Dowden *so? love-lord, ay, husband-friend!* Chambers, Durham, NCE *so? Love, lord, ay, husband, friend!* 51 think'st] From $Q^{1,2}$. Ff *thinkest*

ROMEO
I doubt it not; and all these woes shall serve
For sweet discourses in our times to come.
JULIET
O God! I have an ill-divining soul.
Methinks I see thee, now thou art below,
As one dead in the bottom of a tomb.
Either my eyesight fails or thou look'st pale.
ROMEO
And trust me, love, in my eye so do you.
Dry sorrow drinks our blood. Adieu, adieu! *Exit.*
JULIET
O Fortune, Fortune! all men call thee fickle.
If thou art fickle, what dost thou with him
That is renowned for faith? Be fickle, fortune,
For then, I hope, thou wilt not keep him long,
But send him back.
Enter Lady Capulet.
LADY CAPULET Ho, daughter! are you up?
JULIET
Who is't that calls? It is my lady mother!

53 our times] From Q^2. Q^1 *the time* Ff *our time* Cam, etc. follow F. NCE *our times* 54 JULIET] Q^2 Ro. Q^1 Jul: F^1 Iuilet. F^2 Iul. $F^{3,4}$ Juli. Editors prefix for Juliet. 55 below,] From Q^1. Q^2 Ff *so lowe*, Cam, Globe, Furness, Herford, Dowden, Kittredge, NCE *below*, Delius, Craig, Chambers, Durham, Sampson *so low*, Houghton *so low*. 57 look'st] Q^1 *lookst* Q^2 *lookest* Ff *look'st* Editors generally *look'st* Chambers *lookest* 59 *Exit.*] After this Q^1 has S.D. Enter Nurse hastely. Q^1 then proceeds:

Nur: *Madame beware, take heed the day is broke,*
Your Mother's comming to your Chamber, make all sure.

She goeth downe from the window.

Enter Iuliets Mother, Nurse.

See note to l. 36. 64 *Enter . . . Capulet.*] Q^2 Ff, Kittredge Enter Mother. For Q^1 see last note. We must suppose that La. Capulet first speaks from the balcony room and then emerges. Entry placed after l. 67 by Cam and others. Chambers, NCE place after *back* in l. 64. Those who place entry after l. 67, read (*within*) after speech-prefix in l. 64. 65 JULIET] Q^1 here interjects speeches by the Nurse:

Nur: *What Ladie, Lambe, what* Iuliet?
Iul: *How now, who calls?*
Nur: *It is your Mother.*
Moth: *Why how now* Juliet*?*

The speeches echo I iii 3, 5, 6 (Hoppe, 174, 175). 65 It is] Q^2 *It is* Ff *Is it* Cam, Herford *it is* Globe, Delius, Furness, Craig, Dowden, Durham, Houghton *is it* Chambers, Kittredge, NCE *It is*

Is she not down so late, or up so early?
What unaccustomed cause procures her hither?

LADY CAPULET
Why, how now, Juliet!

JULIET Madam, I am not well.

LADY CAPULET
Evermore weeping for your cousin's death?
What, wilt thou wash him from his grave with tears?
And if thou couldst, thou couldst not make him live;
Therefore have done. Some grief shows much of love,
But much of grief shows still some want of wit.

JULIET
Yet let me weep for such a feeling loss.

LADY CAPULET
So shall you feel the loss, but not the friend
Which you weep for.

JULIET Feeling so the loss,
I cannot choose but ever weep the friend.

LADY CAPULET
Well, girl, thou weep'st not so much for his death
As that the villain lives which slaughtered him.

JULIET
What villain, madam?

LADY CAPULET That same villain, Romeo.

JULIET (*aside*)
Villain and he be many miles asunder.—
God pardon him! I do, with all my heart;
And yet no man like he doth grieve my heart.

LADY CAPULET
That is because the traitor murderer lives.

JULIET
Ay, madam, from the reach of these my hands.
Would none but I might venge my cousin's death!

LADY CAPULET
We will have vengeance for it, fear thou not.
Then weep no more. I'll send to one in Mantua,

66 not] Daniel *yet* Daniel thought the line incomprehensible and so offered this emendation. *down*=to bed: see Schmidt, sub *Down*, adv. 2. *Cf.* Mrs. Quickly in *Merry Wives* 1 iii, *to be up early and down late.* 69 Evermore] Q^1 *What euermore* 71-76 And if . . . for.] Q^1 omits. 76, 77 Feeling . . . friend.] Q^1 *I cannot chuse, hauing so great a losse.* 78, 79 Well, . . . him.] Q^1 *I cannot blame thee. But it greeues thee more that Villaine liues.* 81 (*aside*)] Added by Hanmer. Furness omits. be] Pope, etc., Delius *are* 82 pardon him!] Q^2 *padon*, Q^1 omits passage. F^1 *pardon*, F^{2-4} *Pardon him*, 84 murderer] Omitted in Ff. Q^1 omits passage.

Where that same banished runagate doth live,
Shall give him such an unaccustomed dram
That he shall soon keep Tybalt company.
And then, I hope, thou wilt be satisfied.

JULIET

Indeed, I never shall be satisfied
With Romeo, till I behold him—dead—
Is my poor heart so for a kinsman vexed.
Madam, if you could find out but a man
To bear a poison, I would temper it,
That Romeo should, upon receipt thereof,
Soon sleep in quiet. O, how my heart abhors
To hear him named, and cannot come to him,
To wreak the love I bore my cousin Tybalt
Upon his body that hath slaughtered him!

LADY CAPULET

Find thou the means, and I'll find such a man.
But now I'll tell thee joyful tidings, girl.

JULIET

And joy comes well in such a needy time.
What are they, I beseech your ladyship?

LADY CAPULET

Well, well, thou hast a careful father, child;
One who, to put thee from thy heaviness,
Hath sorted out a sudden day of joy
That thou expects not, nor I looked not for.

JULIET

Madam, in happy time, what day is that?

LADY CAPULET

Marry, my child, early next Thursday morn,
The gallant, young, and noble gentleman,
The County Paris, at Saint Peter's Church,

90 Shall . . . dram] Q^1 *That should bestow on him so sure a draught,* 93 Indeed, . . . satisfied] Juliet begins her shortened and mutilated reply in Q^1 with *Finde you the meanes, and Ile finde such a man:* Lady Capulet's l. 103. 96-102 Madam, . . . him!] Q^1 omits. 101 cousin Tybalt] Q^1 omits passage. $Q^{2,3}$ F^1 *Cozen,* F^2 *Cozin,* Tybalt F^3 *Cozin,* Tybalt, F^4 *Cousin* Tybalt, Cam, Globe, Furness, Herford *cousin* Rowe, Delius, Craig, Chambers, Dowden, Durham, Kittredge, NCE, Houghton *cousin Tybalt* 104 But . . . girl.] Q^1 *Well let that passe. I come to bring thee ioyfull newes?* 105 needy] Q^1 *needfull* 106 I] $Q^{2,3}$ F^1 omit. 107 child;] Q^1 *Girle,* 108-110 One . . . for.] Q^1 *And one who pittying thy needfull state, Hath found thee out a happie day of ioy.* 110 expects] Q^2 Ff *expects* Rowe, Cam and others *expect'st* Chambers *expectest* Kittredge, NCE *expects* 111 that?] Q^2 *that?* Ff *this?* Editors *that?*

Shall happily make thee there a joyful bride.

JULIET

Now, by Saint Peter's Church, and Peter too,
He shall not make me there a joyful bride.
I wonder at this haste; that I must wed
Ere he that should be husband comes to woo.
I pray you, tell my lord and father, madam,
I will not marry yet; and, when I do, I swear
It shall be Romeo, whom you know I hate,
Rather than Paris. These are news indeed!

LADY CAPULET

Here comes your father: tell him so yourself,
And see how he will take it at your hands.

Enter Capulet and Nurse.

CAPULET

When the sun sets, the air doth drizzle dew;
But for the sunset of my brother's son
It rains downright.
How now! a conduit, girl? What, still in tears?
Evermore show'ring? In one little body
Thou counterfeits a bark, a sea, a wind.
For still thy eyes, which I may call the sea,
Do ebb and flow with tears; the bark thy body is,
Sailing in this salt flood; the winds, thy sighs,
Who, raging with thy tears, and they with them,
Without a sudden calm will overset
Thy tempest-tossèd body. How now, wife!

115 Shall . . . bride.] Q^1:

Early next Thursday morning must prouide,
To make you there a glad and ioyfull Bride.

there] Ff omit. 116 Saint] Q^2 *S.* 121 I swear,] Q^1 omits. 122, 123 It . . Paris.] Q^1 *it shalbe rather* Romeo *whom I hate, Than Countie* Paris *that I cannot loue.* 126 air] $Q^{2, 3}$ Ff *earth* Q^4 *ayre* Notwithstanding *Lucrece*, 1226, *But as the earth doth weepe the Sun being set*, editors object to a reading in which the earth drizzles dew. Cam and others *air* Rowe, etc., Delius, Sampson *earth* dew] Q^2 *deaw*, Q^1 omits passage. F^1 *daew* 128, 129 It . . . tears?] One line in Q^2. 129-131 How . . . wind.] Q^2 *How . . . tears Euermore showring in one litle body?* Q^1 *Why how now, euermore showring? In one little bodie* Ff *How . . . teares? Euermore showring in one little body?* 131 Thou counterfeits a] Q^2 *Thou countefaits. A* ^{2} F^1, ^{2} *Thou counterfaits a* (F^2 *counterfeits*) F^3, ^{4} *Thy counterfeits a* (F^4 *Counterfeit's*) Cam and others *Thou counterfeit'st a* (Chambers *counterfeitest*) NCE *Thou counterfeits a* counterfeits . . . wind.] Q^1 *resemblest a sea, a barke, a storm:* 135 thy] Ff *the* 137 tempest-tosséd] Q^2 F^1 omit hyphen.

Have you delivered to her our decree?

LADY CAPULET

Ay, sir, but she will none, she gives you thanks.
I would the fool were married to her grave!

CAPULET

Soft! take me with you, take me with you, wife.
How! will she none? Doth she not give us thanks?
Is she not proud? Doth she not count her blest,
Unworthy as she is, that we have wrought
So worthy a gentleman to be her bridegroom?

JULIET

Not proud you have, but thankful that you have.
Proud can I never be of what I hate;
But thankful even for hate that is meant love.

CAPULET

How, how! how, how! chop-logic! What is this?
'Proud,' and 'I thank you,' and 'I thank you not';
And yet 'not proud.' Mistress minion, you,
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints 'gainst Thursday next,
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither.
Out, you green-sickness carrion! Out, you baggage!
You tallow-face!

LADY CAPULET Fie, fie! what, are you mad?

JULIET

Good father, I beseech you on my knees,
Hear me with patience but to speak a word.

CAPULET

Hang thee, young baggage! disobedient wretch!

139 Ay, sir,] Separate line in Ff. gives] Q^2 *giue* 145 bridegroom?] Q^2 *Bride?* 146 Not . . . have.] Two lines in Ff, ending *haue*, . . . *haue:* 147 hate;] $Q^{1, 2}$ *hate*, Ff *haue*, 149 How, . . . how!] Q^2 *How, how, howhow*, Q^1 omits passage. Q^2 Ff *How now? How now?* Cam and others follow Q^2 (reading *how, how!*) Globe, Furness, Delius, Craig, Dowden, Houghton follow Q^3 F. (Stops differ.) How . . . this?] Two lines in Ff, ending *now? . . . this?* Q^2 *How, how, howhow, chopt logick, what is this?* Q^1 omits line. ($F^{1, 2}$ *Chopt Logicke?* $F^{3, 4}$ *Chopt Logick?* Cam, etc. *chop-logic!* Kittredge *choplogic!*) 149-152 How, . . . prouds,] Q^1:

Proud and I thanke you, and I thanke you not,
And yet not proud. VVhats here, chop logicke.
Proud me no prouds, nor thanke me no thankes,

151 And . . . you,] Ff omit. 153 fettle] From $Q^{1, 2}$ F^1. F^{2-4} *settle* Modern eds. *fettle* 156 green-sickness] Hyphened in F^4. carrion!] Q^1 *baggage*, 157 tallow-face!] Hyphened in F^4. 159 word.] For Juliet's speech Q^1 has only *Good father heare me speake?* She kneeles downe.

Upon so soft a subject as myself!
What sayst thou? Hast thou not a word of joy?
Some comfort, Nurse.

NURSE Faith, here it is.
Romeo is banished, and all the world to nothing,
That he dares ne'er come back to challenge you;
Or, if he do, it needs must be by stealth.
Then, since the case so stands as now it doth,
I think it best you married with the County.
O, he's a lovely gentleman!
Romeo's a dishclout to him: an eagle, madam,
Hath not so green, so quick, so fair an eye
As Paris hath. Beshrew my very heart,
I think you are happy in this second match,
For it excels your first; or if it did not,
Your first is dead, or 'twere as good he were
As living here and you no use of him.

JULIET
Speak'st thou from thy heart?

NURSE
And from my soul too, else beshrew them both.

JULIET
Amen!

NURSE
What?

JULIET
Well, thou hast comforted me marvellous much.

213, 214 Faith, . . . nothing,] One line in Q^2. Two lines in Ff, ending *is*, . . . *nothing* Q^1 *Your* Romeo *he is banisht, and all the world to nothing* (in one line). Capell ended first line at *Romeo* and Furness, Craig, Dowden, Houghton follow him. 216, 217 Or, . . . doth,] Q^1 omits. 219 lovely] Q^1 *gallant* 220 Romeo's] Q^2 Romios 221 green,] Hanmer, Johnson, Gould *keen* Green eyes, or eyes with a tint of green, were considered beautiful. 226 here] Q^2 Ff *here*, Q^1 *differs*. Hanmer, Kinnear *hence*, Editors *here* 227-230 Speak'st . . . What?] This line-arrangement follows that in Q^2. Q^1 *Speakst . . . What say you Madame?* Ff *Speakest . . . What?* Cam, Delius, Kittredge, NCE divide the lines as in Q^2, but Cam, Delius read *Speakest* Globe, Furness, Craig, Chambers, Herford, Durham, Dowden, Sampson, Houghton treat *Speakest . . . too*, as one line and *Or else . . . What?* as another (see next note). Also Q^1 reads *thou this from* in l. 227 and Kittredge follows. 228 And . . . else . . . both.] From Q^2. Q^1 *I and from my soule, or els beshrew them both.* Ff (in two lines) *And . . . Or else . . . both.* (F^4 *to*,). Cam, Delius, Kittredge, NCE follow Q^2. Globe, Furness, Craig, Chambers, Herford, Durham, Dowden, Sampson, Houghton follow F^1. 230 What?] Q^1 *What say you Madame?* Q^2 Ff *What?* Keightley reads *Or . . . What to?* in one line, adding *to* Cam, Delius, Kittredge, NCE *What?* in a separate line. Globe, Craig, Chambers, Herford, Durham, Dowden, Houghton *What?* arranging *Or . . . What?* in one line (Craig, Durham *What!*).

Go in, and tell my lady I am gone,
Having displeased my father, to Laurence' cell
To make confession and to be absolved.

NURSE

Marry, I will, and this is wisely done. *Exit.*

JULIET

Ancient damnation! O most wicked fiend!
Is it more sin to wish me thus forsworn,
Or to dispraise my lord with that same tongue
Which she hath praised him with above compare
So many thousand times? Go, counsellor,
Thou and my bosom henceforth shall be twain.
I'll to the friar to know his remedy.
If all else fail, myself have power to die. *Exit.*

ACT IV

SCENE I. VERONA. FRIAR LAURENCE'S CELL.

Enter Friar Laurence and County Paris.

FRIAR LAURENCE

On Thursday, sir? The time is very short.

PARIS

My father Capulet will have it so,
And I am nothing slow to slack his haste.

FRIAR LAURENCE

You say you do not know the lady's mind.
Uneven is the course: I like it not.

PARIS

Immoderately she weeps for Tybalt's death,
And therefore have I little talked of love,
For Venus smiles not in a house of tears.
Now, sir, her father counts it dangerous

235 *Exit.*] $Q^{2,3}$ F^1 omit. Q^1 She lookes after Nurse. 237 Is it] F^1 *It is* 241 henceforth] $F^{1,2}$ *henchforth* 243 *Exit.*] Ff Exeunt. ACT IV SCENE I.] Added by Rowe. VERONA . . . CELL.] Added by Ed. after Capell. *Enter . . . Paris.*] *Laurence* added by Ed. to Q^2 Ff. Q^1 Enter Fryer and Paris. The speech-prefixes in this Sc. in Q^1 are: Fr.; Par.; Iu., Iul., Jul. In Q^2: Fri.; Par., Pa.; Iu. In F^1: Fri.; Par., Pa.; Iul, Iu. 3 slow to slack] Q^1 *slacke to slow* Delius *slow, to slack* Kellner *fain to slack* 7 talked] Q^1 *talkt* Q^2 $F^{1,2}$ *talke* $F^{3,4}$ *talk*

That she do give her sorrow so much sway,
And in his wisdom hastes our marriage
To stop the inundation of her tears,
Which, too much minded by herself alone,
May be put from her by society.
Now do you know the reason of this haste.

FRIAR LAURENCE (*aside*)
I would I knew not why it should be slowed.
Look, sir, here comes the lady toward my cell.

Enter Juliet.

PARIS
Happily met, my lady and my wife!

JULIET
That may be, sir, when I may be a wife.

PARIS
That may be must be, love, on Thursday next.

JULIET
What must be shall be.

FRIAR LAURENCE That's a certain text.

PARIS
Come you to make confession to this father?

JULIET
To answer that, I should confess to you.

PARIS
Do not deny to him that you love me.

JULIET
I will confess to you that I love him.

PARIS
So will ye, I am sure, that you love me.

JULIET
If I do so, it will be of more price,
Being spoke behind your back, than to your face.

PARIS
Poor soul, thy face is much abused with tears.

JULIET
The tears have got small victory by that;
For it was bad enough before their spite.

10 do] Q^2 *do* $Q^{1,\ 3}$ $F^{1,\ 2}$ *doth* $F^{3,\ 4}$ *should* Cam, Globe, Delius, Craig, Dowden, Durham, Houghton *doth* Chambers, Herford, Kittredge, NCE *do* 16 (*aside*)] Added by Theobald. 17 toward] From Q^2. Q^1 *to* Ff *towards* Cam, Kittredge, NCE *toward* Globe, Delius, Furness, Craig, Chambers, Herford, Dowden, Durham, Houghton *towards* *Enter Juliet.*] Q^1 Enter Paris. 18 Happily met,] Q^1 *Welcome my loue,* 23 To answer that, I should] From Q^2 Ff. Q^1 *To tell you that were* Modern eds. follow Q^2 F. 26 So . . . sure,] Q^1 *So I am sure you will* ye,] From Q^2 Ff. Capell, Furness *you,* 28 Being] F^1 *Benig*

PARIS
Thou wrong'st it more than tears with that report.
JULIET
That is no slander, sir, which is a truth,
And what I spake, I spake it to my face.
PARIS
Thy face is mine, and thou hast slandered it.
JULIET
It may be so, for it is not mine own.
Are you at leisure, holy father, now;
Or shall I come to you at evening mass?
FRIAR LAURENCE
My leisure serves me, pensive daughter, now.
My lord, we must entreat the time alone.
PARIS
God shield I should disturb devotion!
Juliet, on Thursday early will I rouse ye.
Till then, adieu, and keep this holy kiss. *Exit.*
JULIET
O, shut the door, and when thou hast done so,
Come weep with me, past hope, past care, past help!
FRIAR LAURENCE
O, Juliet, I already know thy grief:
It strains me past the compass of my wits.
I hear thou must, and nothing may prorogue it,
On Thursday next be married to this County.
JULIET
Tell me not, friar, that thou hear'st of this,
Unless thou tell me how I may prevent it.
If in thy wisdom thou canst give no help,
Do thou but call my resolution wise,
And with this knife I'll help it presently.
God joined my heart and Romeo's, thou our hands;
And ere this hand, by thee to Romeo's sealed,

33 That . . . which] From Q^2 Ff. Q^1 *That is no wrong sir, that* Editors follow Q^2 F. 34 my] F^1 *thy* 40 we] Q^2 *we* F^1 *you* F^{2-4} *I* Editors *we* 41 God shield I] Q^2 *Godshield, I* Q^1 *God sheild I* $F^{1, 2}$ *Godsheild: I* F^3 *God shield: I* F^4 *God shield, I* Cam and others *God shield I* Delius, Craig, Durham, Houghton *God shield, I* 42, 43 Juliet, . . . kiss.] Q^1 Iuliet *farwell, and keep this holy kisse.* 42 ye.] Q^2 Ff *yee*, or *ye*, Theobald, Delius, Craig, Durham *you:* Q^1 omits line. 43 *Exit.*] Q^2 Exit. Q^1 Ff Exit Paris. 45 care,] Q^2 Ff *care*, Q^1 *cure*, Knight, NCE, Houghton *care*, Cam, Globe, Furness and others *cure*, 46 O,] Q^2 Ff *O* Q^1 *Ah* Cam and others *Ah*, NCE *O*, Houghton *O!* 47 strains] F^1 *streames* Q^1 omits line. 50 hear'st] Q^1 *hearst* Q^2 Ff *hearest* Editors generally *hear'st* Chambers *hearest* 52-60 If . . . time,] Q^1 omits. 54 with this] F^1 *with' his* F^2 *with' this* 56 Romeo's] Ff Romeo

Shall be the label to another deed,
Or my true heart with treacherous revolt
Turn to another, this shall slay them both.
Therefore, out of thy long-experienced time,
Give me some present counsel; or, behold,
'Twixt my extremes and me this bloody knife
Shall play the umpire, arbitrating that
Which the commission of thy years and art
Could to no issue of true honour bring.
Be not so long to speak: I long to die,
If what thou speak'st speak not of remedy.

FRIAR LAURENCE

Hold, daughter: I do spy a kind of hope,
Which craves as desperate an execution
As that is desperate which we would prevent.
If, rather than to marry County Paris,
Thou hast the strength of will to slay thyself,
Then is it likely thou wilt undertake
A thing like death to chide away this shame,
That cop'st with death himself to scape from it;
And, if thou darest, I'll give thee remedy.

JULIET

O, bid me leap, rather than marry Paris,
From off the battlements of any tower;
Or walk in thievish ways; or bid me lurk
Where serpents are; chain me with roaring bears;
Or hide me nightly in a charnel-house,
O'er-covered quite with dead men's rattling bones,
With reeky shanks and yellow chapless skulls;
Or bid me go into a new-made grave,
And hide me with a dead man in his shroud;

60 long-experienced] Pope's hyphen, generally adopted. 66 Be . . . die,] From Q^2 Ff. Q^1 *Speake not, be briefe: for I desire to die.* Editors follow Q^2 F. 72 of will] Q^1 *or will* slay] Q^1 $F^{3,4}$ *slay* Q^2 F^1 *stay* F^2 *lay* 75 cop'st] $Q^{1,2}$ *coapst* F^{1-3} *coap'st* F^4 *cop'st* Cam, Globe, Chambers, Herford, Dowden *copest* Delius, Craig, Durham, Kittredge, NCE, Houghton *cop'st* scape from it;] Q^1 *flye from blame.* from] F^{1-3} *fro* 76 darest,] From Q^2. Q^1 *doost*, Ff *dar'st*, Delius, Craig, Durham, Kittredge, NCE, Houghton *dar'st*, 78 any] Q^1 *yonder* Q^2 Ff *any* Cam, Globe, Delius, Furness, Craig, Herford, Dowden, Kittredge *yonder* Chambers, Durham, NCE, Houghton *any* 79, 80 Or . . . bears;] Q^1 *Or chaine me to some steepie mountaines top, Where roaring Beares and sauage Lions are:* 81 hide] Q^2 Ff *hide* Q^1 *shut* Cam and others *shut* Chambers, Durham, NCE, Houghton *hide* 83 reeky] $Q^{1,2}$ *reekie* F^1 *eckie* F^{2-4} *recky* Editors *reeky* yellow] From Q^4 Ff. Q^1 *yeolow* Q^2 *yealow* chapless] Q^1 *chaples* Q^2 *chapels* F^1 *chappels* F^2 *chappelesse* $F^{3,4}$ *chapless* 85 shroud;] Q^2 omits. Q^1 has a different line *Or lay me in tombe with one new*

Things that to hear them told, have made me tremble;
And I will do it without fear or doubt,
To live an unstained wife to my sweet love.

FRIAR LAURENCE

Hold, then: go home, be merry, give consent
To marry Paris. Wednesday is to-morrow.
To-morrow night look that thou lie alone,
Let not the Nurse lie with thee in thy chamber.
Take thou this vial, being then in bed,
And this distilling liquor drink thou off;
When presently through all thy veins shall run
A cold and drowsy humour; for no pulse
Shall keep his native progress, but surcease;
No warmth, no breath, shall testify thou livest;
The roses in thy lips and cheeks shall fade
To paly ashes; thy eyes' windows fall
Like death, when he shuts up the day of life:
Each part, deprived of supple government,
Shall, stiff and stark and cold, appear like death.
And in this borrowed likeness of shrunk death
Thou shalt continue two and forty hours,
And then awake as from a pleasant sleep.
Now, when the bridegroom in the morning comes
To rouse thee from thy bed, there art thou dead.
Then, as the manner of our country is,

dead: Ff *graue*, Q^4 *shroud*, Rowe *grave* Malone conj. *tomb*, Editors *shroud;* (punctuation differs). 86 told,] Q^1 *namde* 89-93 Hold, . . . bed,] Q^1:

Hold Iuliet, *hie thee home, get thee to bed,*
Let not thy Nurse lye with thee in thy Chamber:
And when thou art alone, take thou this Violl,

92 the] Q^2 *the* Q^1 Ff *thy* Cam and others *thy* Chambers, Kittredge, NCE *the* 94 distilling] From Q^2 Ff. Q^1 *distilled* Gould conj. *bestilling i.e.* to render motionless. Modern eds. generally *distilled* Durham *distilling* Kellner *distilled* Grant White had grave doubts about rejecting Q^2's *distilling* The view here taken is that *distilling liquor* is not liquor which has been distilled and that *distilled liquor* is not intended. *distilling liquor* is liquor that is able to distill through " the natural gates and alleys of the body," like the "leprous distilment" that killed Hamlet's father (I v 64 f.) This was Grant White's view. 97 his . . . surcease;] Q^1 *His naturall progresse, but surcease to beate:* 98 breath,] Q^1 Ff *breath* Q^2 *breast* livest;] From Q^2 Ff. Q^1 *liust* Craig, Durham, Houghton *liv'st;* 99-103 The . . . death. 106-110 And . . . bier 112, 113 Where . . . awake,] Q^1 omits. 114-120 Shall . . . it.] Reduced to two dissimilar lines in Q^1. 100 To paly] Q^2 *Too many* F^1 *To many* F^{2-4} *To mealy* Q^5 *To paly* Modern editors *To paly* Kellner supposes the original was *wany*, *i.e.*, wan, Shakespeare having the habit of adding *y* to his adjectives, such as *brisky*, *browny*, etc. thy] Q^2 *thy* Ff *the* 101 shuts] F^1 *shut*

In thy best robes uncovered on the bier
Thou shalt be borne to that same ancient vault
Where all the kindred of the Capulets lie.
In the meantime, against thou shalt awake,
Shall Romeo by my letters know our drift;
And hither shall he come: and he and I
Will watch thy waking, and that very night
Shall Romeo bear thee hence to Mantua.
And this shall free thee from this present shame,
If no inconstant toy nor womanish fear
Abate thy valour in the acting it.

JULIET
Give me, give me! O, tell not me of fear!

FRIAR LAURENCE
Hold! Get you gone, be strong and prosperous
In this resolve. I'll send a friar with speed
To Mantua, with my letters to thy lord.

JULIET
Love give me strength! and strength shall help afford.
Farewell, dear father! *Exeunt.*

SCENE II. VERONA. HALL IN CAPULET'S HOUSE.

Enter Capulet, Lady Capulet, Nurse, and Servingmen, two or three.

CAPULET
So many guests invite as here are writ.

Exit a Servingman.

Sirrah, go hire me twenty cunning cooks.

110 In] Q^2 *Is* bier] After this line Qq (except Q^1) and Ff have a line *Be borne to buriall in thy kindreds graue:* which modern editors omit as detrimental to the sense. Dyce and others supposed the line to be an uncancelled variant of ll. 111, 112. Delius concludes it was retained in error. 111 shalt] Q^2 *shall* 115, 116 and . . . waking,] From Q^2. Q^2 *an . . . walking*, Ff omit. 121-126 Give . . . father!] For this Q^1 has only *Frier I goe, be sure thou send for my deare* Romeo. 125 Love . . . afford.] Two lines in Ff, ending *strength, . . . afford:* 126 *Exeunt.*] From Q^1. Q^2 Ff Exit. SCENE II.] Added by Rowe. VERONA. . . . HOUSE.] Added by Ed. after Capell. *Enter . . . three.*] Q^2 Ff Enter Father *Capulet*, Mother, Nurse, and Seruing men, two or three, Q^1 Enter olde Capolet, his Wife, Nurse and Seruing man. The speech-prefixes in this Sc. in Q^1 are: Capo.; Ser.; Moth.; Iul., Iul.; Nur. In Q^2: Ca., Capu., Cap., Fa.; Ser.; Nur.; Iu.; Mo. In F^1: Cap., Fa.; Ser.; Nur.; Iul.; Mo. Q^1's text differs greatly from Q^2 F in this Sc. 1 *Exit a Servingman.*] Added by Ed. after Capell. Some eds. here add Exit First Servant. and prefix ll. 3, 6 for Second Servant.

SERVINGMAN You shall have none ill, sir, for I'll try if they can lick their fingers.

CAPULET How canst thou try them so?

SERVINGMAN Marry, sir, 'tis an ill cook that cannot lick his own fingers. Therefore he that cannot lick his fingers goes not with me.

CAPULET

Go, be gone.

Exit Servingman.

We shall be much unfurnished for this time.
What, is my daughter gone to Friar Laurence?

NURSE

Ay, forsooth.

CAPULET

Well, he may chance to do some good on her.
A peevish self-willed harlotry it is.

Enter Juliet.

NURSE

See where she comes from shrift with merry look.

CAPULET

How now, my headstrong! Where have you been gadding?

JULIET

Where I have learned me to repent the sin
Of disobedient opposition
To you and your behests, and am enjoined
By holy Laurence to fall prostrate here,
To beg your pardon. Pardon, I beseech you!
Henceforward I am ever ruled by you.

CAPULET

Send for the County. Go tell him of this.
I'll have this knot knit up to-morrow morning.

JULIET

I met the youthful lord at Laurence' cell,

3, 6 SERVINGMAN] Qq Ff Ser. 9 *Exit Servingman.*] From Q^1. Q^2 Ff omit. 9-11 Go . . . Laurence?] Prose in Ff. Two lines in Q^2, ending *time:* . . . Lawrence? Verse in Pope, whom editors follow. 12, 15 NURSE] Different versions of these speeches are assigned to Lady Capulet (Mother) in Q^1. 14 self-willed] Q^2 *selfewild* Q^1 *selfewild* $F^{1,3}$ *selfe-wild* $F^{2,4}$ *self-wild* 14 *Enter Juliet.*] Dyce, Globe, Craig, Chambers, Herford, Durham, Houghton place after l. 15. 15 See . . . look.] Two lines in Ff, ending *shrift* . . . *looke.* comes . . . look.] Q^1 *commeth from Confession,* 16 How . . . gadding?] Two lines in Ff, ending *headstrong,* . . . *gadding?* 21 To . . . you!] Corresponding line in Q^1, ending the speech, is *And craue remission of so foule a fact.* Q^1 adds a S.D.: She kneeles downe. To beg] Pope and others, Globe, Craig, NCE, Houghton *And beg*

And gave him what becomèd love I might,
Not stepping o'er the bounds of modesty.

CAPULET

Why, I am glad on't. This is well. Stand up.
This is as't should be. Let me see the County:
Ay, marry, go, I say, and fetch him hither.
Now, afore God, this reverend holy friar,
All our whole city is much bound to him.

JULIET

Nurse, will you go with me into my closet
To help me sort such needful ornaments
As you think fit to furnish me to-morrow?

LADY CAPULET

No, not till Thursday: there is time enough.

CAPULET

Go, Nurse, go with her: we'll to church to-morrow.

Exeunt Juliet and Nurse.

LADY CAPULET

We shall be short in our provision.
'Tis now near night.

CAPULET Tush, I will stir about,
And all things shall be well, I warrant thee, wife.
Go thou to Juliet, help to deck up her.
I'll not to bed to-night. Let me alone:
I'll play the housewife for this once. What, ho!
They are all forth. Well, I will walk myself
To County Paris, to prepare up him
Against to-morrow. My heart is wondrous light
Since this same wayward girl is so reclaimed. *Exeunt.*

SCENE III. VERONA. JULIET'S CHAMBER.

Enter Juliet and Nurse.

JULIET

Ay, those attires are best. But, gentle Nurse,

26 becomèd] Q^2 *becomd* Q^1 omits passage. Ff *becomed* 31 reverend holy] Q^1 *holy reuerent* 37 Go, . . . to-morrow.] Two lines in Ff, ending *her*, . . . *to morrow* This speech expanded is ascribed to Lady Capulet (Moth:) in Q^1. *Exeunt . . . Nurse.*] From Ff. Q^1 Exeunt Nurse and Iuliet Q^2 Exeunt. 45 up him] Q^2 *vp him* Ff *him vp* Cam and others *him up* Chambers, NCE, Houghton *up him* 47 *Exeunt.*] From Q^1. Q^2 Exit. Ff Exeunt Father and Mother. SCENE III.] Added by Rowe. VERONA. . . . CHAMBER.] Added by Ed. after Rowe. The speech-prefixes in this Sc. in Q^1 are: Nur.; Iul.; Moth. In Q^2: Iu.; Mo. In F^1: Iul.; Mo.

I pray thee, leave me to myself to-night;
For I have need of many orisons
To move the heavens to smile upon my state,
Which, well thou knowest, is cross and full of sin.

Enter Lady Capulet.

LADY CAPULET
What, are you busy, ho? Need you my help?
JULIET
No, madam, we have culled such necessaries
As are behoveful for our state to-morrow.
So please you, let me now be left alone,
And let the Nurse this night sit up with you,
For I am sure you have your hands full all
In this so sudden business.
LADY CAPULET Good night:
Get thee to bed and rest, for thou hast need.

Exeunt Lady Capulet and Nurse.

JULIET
Farewell! God knows when we shall meet again.
I have a faint cold fear thrills through my veins,
That almost freezes up the heat of life.
I'll call them back again to comfort me.
Nurse!—What should she do here?
My dismal scene I needs must act alone.
Come, vial.
What if this mixture do not work at all?
Shall I be married then to-morrow morning?
No, no: this shall forbid it. Lie thou there.

Laying down a dagger.

What if it be a poison, which the friar
Subtly hath ministered to have me dead,

5 knowest,] From Q^2. Q^1 omits passage. Ff *know'st*, Cam and others *know'st*, Chambers, Kittredge *knowest*, *Enter Lady Capulet.*] Qq Ff. Enter Mother. 6 ho? Need you] Q^1 *doo you need* 8 behoveful] Q^2 *behoofefull* Q^1 omits passage. 13 *Exeunt . . . Nurse.*] Added by Capell. Q^1 Exit. Q^2 Ff Exeunt. 14 Farewell!] Separate line in Ff. Q^1 reduces this long speech to eighteen lines. 16 life.] Ff *fire:* 18 Nurse!—] Q^2 Ff *Nurse*, Q^1 omits passage. 20 Come, vial.] Begin l. 21 in Q^2 Ff. Q^1 omits. 21 mixture do] Q^1 *Potion should* 22 Shall . . . morning?] Q^1 *Must I of force be married to the Countie?* 23 it. Lie] Q^1 *it, Knife, lye Laying . . . dagger.*] Added by Johnson, whom eds. follow. 25 Subtly] Q^2 Ff *Subtilly* Q^1 omits passage. Cam and others *Subtly* Kittredge *Subtilly*

Lest in this marriage he should be dishonoured,
Because he married me before to Romeo?
I fear it is: and yet, methinks, it should not,
For he hath still been tried a holy man.
How if, when I am laid into the tomb,
I wake before the time that Romeo
Come to redeem me? There's a fearful point.
Shall I not then be stifled in the vault,
To whose foul mouth no healthsome air breathes in,
And there die strangled ere my Romeo comes?
Or, if I live, is it not very like,
The horrible conceit of death and night,
Together with the terror of the place,—
As in a vault, an ancient receptacle,
Where for this many hundred years the bones
Of all my buried ancestors are packed;
Where bloody Tybalt, yet but green in earth,
Lies fest'ring in his shroud; where, as they say,
At some hours in the night spirits resort;—
Alack, alack, is it not like that I,
So early waking, what with loathsome smells
And shrieks like mandrakes' torn out of the earth,
That living mortals hearing them run mad:—
O, if I wake, shall I not be distraught,
Environéd with all these hideous fears?
And madly play with my forefathers' joints?
And pluck the mangled Tybalt from his shroud?
And, in this rage, with some great kinsman's bone,
As with a club, dash out my desp'rate brains?
O, look! methinks I see my cousin's ghost
Seeking out Romeo, that did spit his body
Upon a rapier's point. Stay, Tybalt, stay!
Romeo, Romeo, Romeo, I drink to thee.

She falls upon her bed, within the curtains.

29 man.] Q^1 *Man: I will not entertaine so bad a thought.* Cam and others omit *I . . . thought.* Admitted by Craig, Durham, Kittredge, Houghton. 40 this] Q^2 *this* Q^1 omits passage. Ff *these* Cam, Delius, Chambers, Dowden, Kittredge, NCE *this* Globe, Craig, Herford, Durham, Houghton *these* 47 mandrakes'] An allusion to the superstition recorded in Gerarde's *Herball*, 1597, that the mandrake (mandragora) shrieked when rooted up: see Sh. Eng., i 524; also Holland's *Pliny*, ii 235 c. 49 O, if I wake,] Q^2 F^1 *O if I walke*, F^{2-4} *Or if I walke*, ($F^{3,4}$ *walk*,). Hanmer's emendation, generally adopted. 58 Romeo, . . . thee.] Q^1 Romeo *I come, this doe I drinke to thee.* Q^2 Ff Romeo, Romeo, Romeo, *heeres drinke, I drinke to thee.* (Ff *here's drinke: I*). Most eds. follow Q^1, including Cam, Globe, Furness, Delius, Craig, Herford,

SCENE IV. VERONA. HALL IN CAPULET'S HOUSE.

Enter Lady Capulet and Nurse.

LADY CAPULET

Hold, take these keys, and fetch more spices, Nurse.

NURSE

They call for dates and quinces in the pastry.

Enter Capulet.

CAPULET

Come, stir, stir, stir! The second cock hath crowed,
The curfew-bell hath rung, 'tis three o'clock.
Look to the baked meats, good Angelica.
Spare not for cost.

NURSE Go, you cot-quean, go,
Get you to bed. Faith, you'll be sick to-morrow
For this night's watching.

CAPULET

No, not a whit. What! I have watched ere now
All night for lesser cause, and ne'er been sick.

LADY CAPULET

Ay, you have been a mouse-hunt in your time;
But I will watch you from such watching now.

Exeunt Lady Capulet and Nurse.

Dowden, Sampson, Kittredge, NCE, Houghton. Chambers, Durham follow Q^2. The objection to Q^1 is first that it is a derived text, and secondly that in the circumstances *I come* is quite inappropriate. Knight raised this latter point and followed Q^2 here. Dyce disputed Knight's reasoning and pointed out that *heeres drinke* in Q^2 was a distorted stage-direction (*Here drink.*) which had got into the speech. *Delius and others have agreed with this and in his Stratford edn. Knight read *Romeo, Romeo, Romeo, I drink to thee.* which we take to be, in all probability, the text intended. *She . . . curtains.*] From Q^1. Q^2 Ff omit. SCENE IV.] Added by Rowe. VERONA. . . . HOUSE.] Added by Ed. after Theobald. *Enter . . . Nurse.*] Q^1 Enter Nurse with hearbs, Mother. Q^2 Ff Enter Lady of the house and Nurse. The speech-prefixes in this Sc. in Q^1 are: Moth.; Cap.; Nur.; Ser. In Q^2: La.; Nur.; Ca.; Fel. In F^1: Lady, La.; Nur.; Cap.; Fel. (Fel.=Fellow or Servant.) 1 Hold,] Separate line in Ff. 2 *Enter Capulet.*] Q^1 Enter Oldeman. Q^2 Ff Enter old *Capulet.* 3 Come, . . . crowed,] Two lines in Ff, ending *stir,* . . . *Crow'd,* 4 three] Q^1 *foure* o'] $Q^{1, 2}$ Ff *a* 6 NURSE] Singer allocated this speech to Lady Capulet and Hudson and Keightley followed him. Keightley remarks that Singer herein "was most certainly right," "for the Nurse was hardly present." The speech is proper to the Nurse and indicates the privileged position of such old retainers. Modern editors, as in QF, ascribe to Nurse. 6, 7 Go, . . . bed.] Q^1 *Goe get you to bed you cotqueane.* 10 lesser] From Q^2. Q^1 distorts passage. Q^2 F^1 *lesse* $F^{2, 3}$ *a lesse* F^4 *a less* Modern editors *lesser* 12 *Exeunt . . . Nurse.*] Q^2 Ff Exit Lady and Nurse. Q^1 omits.

CAPULET
A jealous hood, a jealous hood!

Enter three or four Servingmen, with spits, and logs, and baskets.

Now, fellow,
What is there?
SERVINGMAN
Things for the cook, sir, but I know not what.
CAPULET
Make haste, make haste. (*Exit Servingman.*) Sirrah, fetch drier logs.
Call Peter, he will show thee where they are.
SERVINGMAN
I have a head, sir, that will find out logs,
And never trouble Peter for the matter.
CAPULET
Mass, and well said: a merry whoreson, ha!
Thou shalt be loggerhead. (*Exit Servingman.*) Good faith, 'tis day.
The County will be here with music straight,
For so he said he would. (*Music within.*) I hear him near.
Nurse! Wife! What, ho! What, Nurse, I say!

Enter Nurse.

13, 14 A . . . there?] One line in Q^2. Q^1 *A Ielous hood, a Ielous hood: How now sirra? What haue you there? (What . . . there?* in separate line). Two lines in Ff, ending *hood, . . . there?* (second begins *Now*). 13 jealous hood!] First hyphened in F^4. Editors have mostly adopted the hyphen and, as Onions remarks, have treated *hood* as a suffix forming abstract nouns and here forming the abstract 'jealousy.' Ulrici suggested that *jealous hood* was two words, *hood* meaning 'cap,' and the phrase being equivalent to a jealous old woman. Kellner, 13, maintains that *hood* or *hud* meant a fool and quoted Latimer's *Sermons* (ed. Arber, 84): "What ye brain-sick fools, ye hoddy pecks, ye diddy-polls, ye huds . . . " Kittredge: SP, 753, glosses *jealous hood* as one who wears jealousy like a hood, and quotes Greene's *Mamillia*, "the olde man . . . will couer his head with a iclous cap . . ." Cam, Globe, Furness, Delius, Craig, Herford, Dowden, Durham, Sampson, NCE, Houghton *jealous-hood* Chambers, Kittredge *jealous hood* *Enter . . . baskets.*] Q^1 Enter Seruingman with Logs & Coales. Q^2 Ff Enter three or foure with spits and logs, and Baskets. In Q^1 this S.D. follows l. 11; in Q^2 Ff it follows *there?* in l. 14. 14 What is] Q^2 *What is* Q^1 *What haue you* F^1 *what* F^2 *whats* $F^{3, 4}$ *what's* Cam and others *What's* Kittredge *What is* 15, 18 SERVINGMAN] Q^1 Ser. Q^2 Ff Fel. Many editors change to First and Second servingman respectively and accordingly mark the exits. 16 (*Exit Servingman.*)] Added by Capell. 21 Thou] Q^2 *Twou* (*Exit Servingman.*)] Added by Cam. Q^1 Exit. faith,] From Q^1 F^{2-4}. Q^2 *father* F^1 *Father*, Modern editors *faith*, 23 (*Music within.*)] Q^2 Ff after l. 21. Play Musicke. Q^1 omits. 24 *Enter Nurse.*] From Q^2 Ff. Q^1 omits.

Go waken Juliet, go and trim her up:
I'll go and chat with Paris. Hie, make haste,
Make haste. The bridegroom he is come already.
Make haste, I say. *Exeunt.*

SCENE V. VERONA. JULIET'S CHAMBER.

Enter Nurse.

NURSE
Mistress! what, mistress! Juliet! Fast, I warrant her, she.
Why, lamb! why, lady! Fie, you slug-a-bed!
Why, love, I say! madam! sweetheart! Why, bride!
What, not a word? You take your pennyworths now.
Sleep for a week, for the next night, I warrant,
The County Paris hath set up his rest
That you shall rest but little. God forgive me,
Marry, and amen, how sound is she asleep!
I needs must wake her. Madam, madam, madam!
Ay, let the County take you in your bed:
He'll fright you up, i' faith. Will it not be?

Undraws the curtains.

What, dressed! and in your clothes! and down again!
I must needs wake you. Lady! lady! lady!
Alas, alas! Help, help! my lady's dead!
O, weraday, that ever I was born!
Some aqua-vitæ, ho! My lord! my lady!

Enter Lady Capulet.

27, 28 Make . . . say.] Divided as in Ff. One line in Q^2. Q^1 omits. 28 Exeunt.] Added by Capell. SCENE v.] Added by Pope. Rowe *SCENE* draws and discovers *Juliet* on a Bed. VERONA. . . . CHAMBER.] Added by Ed. after Theobald. *Enter Nurse.*] Added by Hanmer. The speech-prefixes in this Sc. in Q^1 are: Nur.; Moth.; Cap.; Par.; All cry; Fr.; I., 2., 3. [for Minstrels]; Ser. In Q^2: Nur.; Mo., M.; Fa., Fat.; Fri.; Par.; Musi., 2 M., M2., 3 M.; Fid., Fidler; Peter; Minstrels, Minst., Minstrel, Min. In F^1: Nur.; Mo., M.; Fa., Fat.; Fri.; Pa.; Mu., 2 M, M2, 3 Mu.; Pet., Peter. 1 Mistress! . . . she.] Gould thinks the whole of this speech should be printed as prose and he would delete *she*. F^{2-4} omit *she*. The abbreviated version in Q^1 is in prose. 9 needs must] From Q^2. Ff *must needs* Cam and others *needs must* Globe, Chambers, Herford *must needs* 13 I . . . you.] Q^1 *I see I must wake you indeed.* 15 weraday,] Q^2 *wereaday* F^{1-3} *weladay*, F^4 *wel-a-day*, Cam and others *well-a-day*, Kittredge *weraday*, 16 *Enter . . . Capulet.*] Q^1 Ff Enter Mother. Q^2 omits.

LADY CAPULET
What noise is here?
NURSE O lamentable day!
LADY CAPULET
What is the matter?
NURSE Look, look! O heavy day!
LADY CAPULET
O me, O me! My child, my only life,
Revive, look up, or I will die with thee.
Help, help! call help.
Enter Capulet.
CAPULET
For shame, bring Juliet forth: her lord is come
NURSE
She's dead, deceased, she's dead! Alack the day!
LADY CAPULET
Alack the day, she's dead, she's dead, she's dead!
CAPULET
Ha! let me see her. Out, alas! she's cold.
Her blood is settled and her joints are stiff.
Life and these lips have long been separated.
Death lies on her like an untimely frost
Upon the sweetest flower of all the field.
NURSE
O lamentable day!
LADY CAPULET O woeful time!
CAPULET
Death, that hath ta'en her hence to make me wail,
Ties up my tongue and will not let me speak.
Enter Friar Laurence and Paris, with Musicians.
FRIAR LAURENCE
Come, is the bride ready to go to church?
CAPULET
Ready to go, but never to return.
O son, the night before thy wedding-day

21 *Enter Capulet.*] Q¹ Enter Oldeman. Q² Ff Enter Father. 23 She's . . . day!] Q¹ *Ah shees dead, shees dead.* 25-29 Ha! . . . field.] Q¹:

Stay, let me see, all pale and wan.
Accursed time, vnfortunate olde man.

32 *Enter . . . Musicians.*] Q¹ Enter Fryer and Paris. Q² Ff Enter Frier and the Countie. Q⁴ added with the Musitians. R. Hosley, TLS, 13 June, 1952, urges that Musicians enter at IV v 95. But Paris, unaware of Juliet's supposed death, is accompanied by musicians. 33 Come, . . . church?] Spoken by Paris in Q¹ with *What* for *Come*,

Hath Death lain with thy wife. There she lies,
Flower as she was, deflowerèd by him.
Death is my son-in-law, Death is my heir:
My daughter he hath wedded. I will die,
And leave him all: life, living, all is Death's.

PARIS
Have I thought long to see this morning's face,
And doth it give me such a sight as this?

LADY CAPULET
Accurst, unhappy, wretched, hateful day!
Most miserable hour that e'er time saw
In lasting labour of his pilgrimage!
But one, poor one, one poor and loving child,
But one thing to rejoice and solace in,
And cruel Death hath catched it from my sight!

NURSE
O woe! O woeful, woeful, woeful day!
Most lamentable day, most woeful day,
That ever, ever, I did yet behold!
O day! O day! O day! O hateful day!
Never was seen so black a day as this.
O woeful day, O woeful day!

PARIS
Beguiled, divorcèd, wrongèd, spited, slain!
Most detestable Death, by thee beguiled,
By cruel cruel thee quite overthrown!
O love! O life! not life, but love in death!

36 wife.] Q^1 *bride*, 36, 37 There . . . him.] From Q^2 F^1. Q^1 *flower as she is, Deflowerd by him, see, where she lyes,* Cam decided to read *see, there she lies,* basing himself on Q^1 F^{2-4}; and Furness, Dowden, Chambers, Kittredge follow F^2. Globe, Delius, Craig, Herford, Durham, Sampson, NCE, Houghton omit *see,* The pause after *wife* is in fact effective in emphasising the pathos of the line, and gives the actor a chance to turn to Juliet. 37 deflowerèd] F^3 *deflowred now* $F^{3, 4}$ *deflowr'd now* 40 all: life, living,] Q^2 Ff *all life liuing,* 41, 42 Have . . . this?] The text in Q^1 here and to the end of the Scene differs greatly from that in Q^2. Paris speaks eight largely improvised lines and Capulet continues:

Cap: *O heere she lies that was our hope, our ioy,*
And being dead, dead sorrow nips vs all.

All at once cry out and wring their hands.

All cry: *And all our ioy, and all our hope is dead,*
Dead, lost, vndone, absented, wholy fled.

After which, further improvisation.) 41 thought] Gould conj. *sought* long] Q^1 Ff *long* Q^2 *loue* 51 behold!] Q^2 *bedold.*

CAPULET
Despised, distressèd, hated, martyred, killed!
Uncomfortable time, why cam'st thou now
To murther, murther our solemnity?
O child! O child! my soul, and not my child!
Dead art thou! Alack, my child is dead;
And with my child my joys are buriéd!
FRIAR LAURENCE
Peace, ho, for shame! Confusion's cure lives not
In these confusions. Heaven and yourself
Had part in this fair maid: now heaven hath all,
And all the better is it for the maid.
Your part in her you could not keep from death;
But heaven keeps his part in eternal life.
The most you sought was her promotion,
For 'twas your heaven she should be advanced;
And weep ye now, seeing she is advanced
Above the clouds, as high as heaven itself?
O, in this love, you love your child so ill
That you run mad, seeing that she is well.
She's not well married that lives married long,
But she's best married that dies married young.
Dry up your tears, and stick your rosemary
On this fair corse, and, as the custom is,
And, in her best array, bear her to church;
For though fond nature bids us all lament,
Yet nature's tears are reason's merriment.
CAPULET
All things that we ordainèd festival
Turn from their office to black funeral:
Our instruments to melancholy bells;
Our wedding cheer to a sad burial feast;
Our solemn hymns to sullen dirges change;
Our bridal flowers serve for a buried corse,
And all things change them to the contrary.

63 thou!] Theobald *Thou! dead;* Keightley *thou, dead—* Craig, Durham, Houghton *thou! dead!* Cam and others *thou!* Chambers *thou, dead!* Kittredge *thou, dead!* 65 cure] Q^2 Ff *Care* Theobald's emendation, generally adopted. Q^1 reduces the speeches up to the talk with the Musicians to nine lines which differ greatly from Q^2. 80 as . . . is,] Q^1 *And as the custome of our Country is,* which is a recollection of IV i 109, *Then, as the manner of our country is,* (Hoppe, 155). 81 And, in . . . array,] From Q^2 Ff. Q^1 *In all her best and sumptuous ornaments Conuay her where her Ancestors lie tomb'd,* Capell read *In all* from Q^1, for *And in* Many modern editors follow him. Chambers *And in . . . array,* 82 fond] Q^2 F^1 *some* F^{2-4} *fond* Editors *fond* us all] Ff *all vs* Q^1 omits passage.

FRIAR LAURENCE
Sir, go you in; and, madam, go with him;
And go, Sir Paris. Everyone prepare
To follow this fair corse unto her grave.
The heavens do lour upon you for some ill:
Move them no more by crossing their high will.

Exeunt Capulet, Lady Capulet, Paris, and Friar.

FIRST MUSICIAN
Faith, we may put up our pipes and be gone.
NURSE
Honest good fellows, ah, put up, put up;
For, well you know, this is a pitiful case. *Exit.*
FIRST MUSICIAN
Ay, by my troth, the case may be amended.

Enter Peter.

PETER Musicians, O, musicians, 'Heart's ease, Heart's ease!' O, and you will have me live, play 'Heart's ease.'
FIRST MUSICIAN Why 'Heart's ease'?
PETER O, musicians, because my heart itself plays 'My heart is full of woe.' O, play me some merry dump, to comfort me.
FIRST MUSICIAN Not a dump we: 'tis no time to play now.
PETER You will not then?
FIRST MUSICIAN No.

94 lour] Q^2 Ff *lowre* Q^1 omits passage. Cam and others *lour* Craig, Durham, Houghton *lower* Kittredge *low'r* 95 *Exeunt . . . Friar.*] From Theobald. Q^2 Exeunt manet. Q^1 They all but the Nurse goe foorth, casting Rosemary on her and shutting the Curtens. Ff Exeunt. Q^4 Exeunt manent Musici. Q^1 follows its S.D. with Enter Musitions. 96 FIRST MUSICIAN] Q^2 Musi. Ff Mu. Q^1 omits passage. 99, 102 FIRST MUSICIAN] Q^2 Fid. . . . Fidler. Ff Mu. . . . Mu. 99 *Enter Peter.*] Q^2 Exit omnes. Enter Will Kemp. Q^1 Enter Scruingman. Ff Enter Peter 100, 101 Musicians, . . . ease.'] Two lines in Q^2, ending *harts ease, harts ease, . . . harts ease.* Three in Ff, ending *Oh Musitions, . . . hearts ease, . . . hearts ease.* "Heart's ease" was the popular tune of a song the words of which are lost. It is referred to in *Misogonus*, a play now in the Huntington Library, dated 1560-1577. See Chambers: ES, iv 31, and Furness, 249. 101 and you] From Q^2 Ff. Q^1 omits passage. Craig, Durham, Houghton *an ye* Cam, etc. *an you* 104 'My . . . woe.'] Q^2 *My . . . full:* Q^1 omits passage. Q^4 *My . . . woe.* Ff *my . . . full.* The words are the refrain of *A Pleasant New Ballad of Two Lovers* in the Pepys collection. See Anders, 175, 180, and Furness, 249. 106 FIRST MUSICIAN] Q^2 Minstrels. Q^1 I. Ff Mu. 108, 110, 113, 117 FIRST MUSICIAN] Q^2 Minst. *or* Minstrel. Q^1 I. Ff Mu.

PETER I will then give it you soundly.
FIRST MUSICIAN What will you give us?
PETER No money, on my faith, but the gleek: I will give you the minstrel.
FIRST MUSICIAN Then will I give you the serving-creature.
PETER Then will I lay the serving-creature's dagger on your pate. I will carry no crotchets. I'll re you, I'll fa you. Do you note me?
FIRST MUSICIAN And you re us and fa us, you note us.
SECOND MUSICIAN Pray you, put up your dagger, and put out your wit.
PETER Then have at you with my wit! I will dry-beat you with an iron wit, and put up my iron dagger. Answer me like men.

'When griping griefs the heart doth wound
And doleful dumps the mind oppress,
Then music with her silver sound'—

Why 'silver sound'? Why 'music with her silver sound'?—What say you, Simon Catling?
FIRST MUSICIAN Marry, sir, because silver hath a sweet sound.
PETER Pretty! What say you, Hugh Rebeck?
SECOND MUSICIAN I say, 'silver sound,' because musicians sound for silver.
PETER Pretty too! What say you, James Soundpost?
THIRD MUSICIAN Faith, I know not what to say.

111, 112 No . . . minstrel.] Two lines in Q^2 Ff, ending *gleeke. . . . Minstrell.* 115, 116 I will . . . me?] Two lines in Q^2, ending *fa . . . me?* Q^1 *The fidler, Ile re you, Ile fa you, Ile fol you.* 118, 130, 140 SECOND MUSICIAN] Q^2 2.M. *or* M.2. Q^1 omits 118, 139-141 passages, and for l. 130 has prefix 2. Ff 2.M *or* M.2. *or* 2 Mu. 118, 119 Pray . . . your wit.] Two lines in Ff, ending *Dagger, . . . wit.* 120 Then . . . wit!] Ascribed to Peter in Q^4. Continues Second musician in Q^2 Ff. Omitted in Q^1, but corresponding speech there begins *I will put vp my Iron dagger,* 120, 121 I will . . . dagger.] One line in Q^2. Speech in prose in Q^1, but reduced. Two lines in Ff, ending *wit, . . . Dagger.* 121, 122 Answer . . . men.] Separate line in Q^2 Ff. Q^1 *Come on Simon sound Pot, Ile pose you,* (*cf.* l. 132.) 123-125 'When . . . sound'—] Verse in Q^1. Prose in Q^2 Ff. Q^2 Ff omit *And . . . oppress,* 123 griefs] Q^2 $F^{1,2}$ *griefes* $F^{3,4}$ *griefs* Q^1 *griefe* Cam and others *grief* NCE *griefs* The song is in Richard Edwards's *Paradise of Daintie Deuises.* See Anders, 180, and Furness, 252, 253. 127 Simon Catling?] For Q^1 see note to 121, 122. 128 FIRST MUSICIAN] Q^2 Minst. Q^1 I. Ff Mu. 129 Pretty!] Q^2 *Prates,* Q^1 *Pretie,* Ff *Pratest,* Most editors *Pretty!* Durham *Pratest!* Hugh Rebeck?] Q^2 Ff *Hugh Rebick? or* Rebicke? Q^1 *Mathew minikine?* 132 Pretty] Q^2 *Prates* Q^1 *Prettie* Ff *Pratest,* Most editors *Pretty* Durham *Pratest* Soundpost?] Q^2 *sound post?* Ff Sound-post? Q^1 omits. See note to ll. 121, 122. 133 THIRD MUSICIAN] Q^2 3.M. Ff 3.Mu. Q^1 3.

PETER O, I cry you mercy: you are the singer. I will say for you. It is 'music with her silver sound,' because musicians have no gold for sounding:

'Then music with her silver sound
With speedy help doth lend redress.' *Exit.*

FIRST MUSICIAN What a pestilent knave is this same!

SECOND MUSICIAN Hang him, Jack! Come, we'll in here. Tarry for the mourners, and stay dinner. *Exeunt.*

ACT V

SCENE I. MANTUA. A STREET.

Enter Romeo.

ROMEO

If I may trust the flattering truth of sleep,
My dreams presage some joyful news at hand.
My bosom's lord sits lightly in his throne,
And all this day an unaccustomed spirit
Lifts me above the ground with cheerful thoughts.
I dreamt my lady came and found me dead—
Strange dream, that gives a dead man leave to think!—
And breathed such life with kisses in my lips
That I revived and was an emperor.
Ah me! how sweet is love itself possessed,
When but love's shadows are so rich in joy!

Enter Balthasar, booted.

News from Verona! How now, Balthasar!

134-136 O, . . . sounding:] Three lines in Q^2 Ff, ending *singer. . . . sound, . . . sounding:* Prose in Q^1. 137, 138 'Then . . . redress.'] One line in Q^2. Q^1 omits. Prose in Ff. Arranged by Johnson. 139 FIRST MUSICIAN] Q^2 Min. Q^1 omits passage. Ff Mu. 141 *Exeunt.*] From Q^1. Q^2 Ff Exit. ACT V SCENE I.] Added by Rowe. MANTUA. A STREET.] Added by Rowe and Capell. The speech-prefixes in this Sc. in Q^1 are: Rom.; Balt.; Apo. In Q^2: Ro., Rom., Kom.; Man; Appo., Poti. In F^1: Rom.; Man; App. 1 truth] From Q^2 Ff. Q^1 *Eye* There have been many emendations but modern eds. follow Q^2 F. Ulrici's explanation of the passage is good: "If I dare trust the truth that one is wont to impute to dreams . . ." 3 lord] Q^2 F^1 *L.* 4 this day an] F^1 *thisan day an* unaccustomed] F^1 *vccustom'd* 11 *Enter . . . booted.*] Q^2 Ff Enter *Romeos man.* Q^1 Enter Balthasar his man booted.

Dost thou not bring me letters from the friar?
How doth my lady? Is my father well?
How fares my Juliet? That I ask again,
For nothing can be ill if she be well.

BALTHASAR
Then she is well, and nothing can be ill.
Her body sleeps in Capels' monument,
And her immortal part with angels lives.
I saw her laid low in her kindred's vault,
And presently took post to tell it you.
O, pardon me for bringing these ill news,
Since you did leave it for my office, sir.

ROMEO
Is it even so? Then I defy you, stars!
Thou knowest my lodging. Get me ink and paper,
And hire post-horses. I will hence to-night.

BALTHASAR
I do beseech you, sir, have patience.
Your looks are pale and wild, and do import
Some misadventure.

ROMEO Tush, thou art deceived.
Leave me, and do the thing I bid thee do.
Hast thou no letters to me from the friar?

BALTHASAR
No, my good lord.

ROMEO No matter. Get thee gone,
And hire those horses: I'll be with thee straight.

Exit Balthasar.

15 fares my Juliet?] Q^2 Ff *doth my Lady* Iuliet? Q^1 *fares my* Juliet? Steevens, Cam, Globe, Furness, Craig, Chambers, Herford, Durham, Dowden, Sampson, Kittredge, NCE, Houghton follow Q^1. Delius follows Q^2. 16, 17 For . . . ill.] Q^1 *If she be well, then nothing can be ill.* Balt: *Then nothing can be ill, for she is well,* 17, 27, 32 BALTHASAR] Q^1 Balt: (omitting l. 32 passage). Q^2 Ff Man. *or* Ma. 19 lives.] F^1 *liue,* 24 Is . . . stars!] Two lines in Ff, ending *so?* . . . *Starres* even] Q^2 *in* Q^1 Ff *euen* Cam, Delius, Herford, Kittredge *e'en* Globe, Craig, Chambers, Durham, Dowden, NCE, Houghton *even* defy you,] Q^2 F^1 *denie you* Q^1 *defie my* F^{2-4} *deny you* Rowe, Delius, Sampson *deny you* Cam and others *defy you* 27-29 I do . . . misadventure.] Q^1:

Pardon me Sir, I will not leaue you thus,
Your lookes are dangerous and full of feare:
I dare not, nor I will not leaue you yet.

32 No matter.] F^1 *Mo matter:* Get thee gone,] Q^1 *stay not I say.* 33 *Exit Balthasar.*] From Q^1 after *say.* (see note to l. 32). In Q^2 Ff after *lord.* in l. 32: Q^2 Exit. Ff Exit Man.

Well, Juliet, I will lie with thee to-night.
Let's see for means.—O mischief, thou art swift
To enter in the thoughts of desperate men!
I do remember an apothecary,
And hereabouts a dwells, which late I noted
In tattered weeds, with overwhelming brows,
Culling of simples. Meagre were his looks;
Sharp misery had worn him to the bones:
And in his needy shop a tortoise hung,
An alligator stuffed and other skins
Of ill-shaped fishes; and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders and musty seeds,
Remnants of packthread and old cakes of roses,
Were thinly scattered, to make up a show.
Noting this penury, to myself I said,
An if a man did need a poison now,
Whose sale is present death in Mantua,
Here lives a caitiff wretch would sell it him.
O, this same thought did but forerun my need,
And this same needy man must sell it me.
As I remember, this should be the house.
Being holiday, the beggar's shop is shut.
What, ho! apothecary!

Enter Apothecary.

APOTHECARY Who calls so loud?

ROMEO

Come hither, man. I see that thou art poor.
Hold, there is forty ducats. Let me have
A dram of poison, such soon-speeding gear
As will disperse itself through all the veins

38 a] Q^2 *a* F^1 omits. F^{2-4} *he* Cam, Herford *a'* Delius, Kittredge, NCE *'a* Globe, Craig, Chambers, Durham, Dowden, Houghton *he* 39 tattered] Q^2 F^{1-3} *tattred* F^4 *tatter'd* 42 tortoise] F^1 *Tortoyrs* 47 Remnants . . . old] Q^1 *Olde endes of packthred, and* 50 An if] Q^2 $F^{1, 2}$ *An if* Q^1 $F^{3, 4}$ *And if* 51 present] F^1 *persent* 52, 53 Here . . . need,] Q^1:

Here he might buy it. This thought of mine
Did but forerunne my need: and here about he dwels.

57 What, ho! apothecary!] Q^1 *What ho Apothecarie, come forth I say. Enter Apothecary.*] Q^2 omits. 58 ROMEO] Q^2 Kom. 60 soon-speeding] Hyphen added in F^4. 60, 61 A . . . veins,] An echo of *Euphues and his England*, Arber's edn., p. 296: "Your humour is to be purged not by the Apothecaries confections, . . . For as we know by Phisick that Poyson wil disperse it selfe into euery veyne, . . ." (Text also in Bond: L, ii 73.)

That the life-weary taker may fall dead,
And that the trunk may be discharged of breath
As violently as hasty powder fired
Doth hurry from the fatal cannon's womb.

APOTHECARY
Such mortal drugs I have, but Mantua's law
Is death to any he that utters them.

ROMEO
Art thou so bare and full of wretchedness,
And fearest to die? Famine is in thy cheeks,
Need and oppression starveth in thy eyes,
Contempt and beggary hangs upon thy back,
The world is not thy friend, nor the world's law.
The world affords no law to make thee rich:
Then be not poor, but break it, and take this.

APOTHECARY
My poverty, but not my will, consents.

ROMEO
I pay thy poverty and not thy will.

APOTHECARY
Put this in any liquid thing you will,
And drink it off; and, if you had the strength
Of twenty men, it would dispatch you straight.

ROMEO
There is thy gold, worse poison to men's souls,
Doing more murther in this loathsome world
Than these poor compounds that thou mayest not sell.
I sell thee poison, thou hast sold me none.
Farewell! Buy food, and get thyself in flesh.
Come, cordial and not poison, go with me
To Juliet's grave, for there must I use thee. *Exeunt.*

62 That . . . dead,] Q^1 *As will dispatch the wearie takers life,* life-weary taker] Q^2 Ff *life-weary-taker* (Q^2 *wearie*) 70 starveth] Rowe, Capell, Keightley, Gould *stareth* Modern eds. *starveth* thy] $F^{3,4}$, Globe, Craig, Durham, Kittredge, Houghton *thine* 71 hangs] Rowe, etc., Delius, Craig, Durham, Houghton *hang* 72 The . . . law.] Q^1 *The Law is not thy frend, nor the Lawes frend,* Here Q^1 echoes III iii 139 (Hoppe, 155). 76 pay] Q^1 *pay* Q^2 Ff *pray* 78, 79 and, . . . straight.] Q^1 *and it will serue had you the liues of twenty men.* 80 There . . . souls,] Two lines in Ff, ending *Gold, . . . soules,* There is] Ff *There's* 81 murther] From Q^2 $F^{1,2}$. Q^1 omits line. $F^{3,4}$ *Murder* Q^4 *murthers* Cam, Delius, Chambers, Dowden, NCE *murder* Globe, Furness, Craig, Herford, Durham, Houghton *murders* Kittredge *murther*

SCENE II. VERONA. FRIAR LAURENCE'S CELL.

Enter Friar John.

FRIAR JOHN
Holy Franciscan friar! brother, ho!

Enter Friar Laurence.

FRIAR LAURENCE
This same should be the voice of Friar John.
Welcome from Mantua. What says Romeo?
Or, if his mind be writ, give me his letter.

FRIAR JOHN
Going to find a barefoot brother out,
One of our order, to associate me,
Here in this city visiting the sick,
And finding him, the searchers of the town,
Suspecting that we both were in a house
Where the infectious pestilence did reign,
Sealed up the doors and would not let us forth,
So that my speed to Mantua there was stayed.

FRIAR LAURENCE
Who bare my letter then to Romeo?

FRIAR JOHN
I could not send it, here it is again,—
Nor get a messenger to bring it thee,
So fearful were they of infection.

FRIAR LAURENCE
Unhappy fortune! By my brotherhood,
The letter was not nice, but full of charge
Of dear import, and the neglecting it
May do much danger. Friar John, go hence.
Get me an iron crow and bring it straight
Unto my cell.

FRIAR JOHN
Brother, I'll go and bring it thee. *Exit.*

FRIAR LAURENCE
Now must I to the monument alone:
Within this three hours will fair Juliet wake.
She will beshrew me much that Romeo
Hath had no notice of these accidents;

SCENE II.] Added by Rowe. VERONA. . . . CELL.] Added by Ed. after Capell. *Enter . . . John.*] From Q^1. Q^2 Ff Enter Frier *Iohn* to Frier *Lawrence*. The speech-prefixes in this Sc. in Q^1 are: John, Iohn; Laur. In Q^2: Ioh., Iohn; Law. In F^1: Iohn; Law. 14 again,—] Q^2 Ff *againe*,

But I will write again to Mantua,
And keep her at my cell till Romeo come.
Poor living corse, closed in a dead man's tomb! *Exit.*

SCENE III. VERONA. A CHURCHYARD; IN IT A MONUMENT BELONGING TO THE CAPULETS.

Enter Paris and his Page, bearing flowers and sweet water and a torch.

PARIS
Give me thy torch, boy. Hence, and stand aloof:
Yet put it out, for I would not be seen.
Under yond yew trees lay thee all along,
Holding thy ear close to the hollow ground:
So shall no foot upon the churchyard tread,
Being loose, unfirm, with digging up of graves,
But thou shalt hear it. Whistle then to me,
As signal that thou hearest some thing approach.
Give me those flowers. Do as I bid thee, go.

PAGE (*aside*)
I am almost afraid to stand alone
Here in the churchyard, yet I will adventure. *Retires.*

PARIS
Sweet flower, with flowers thy bridal bed I strew,—
O woe! thy canopy is dust and stones!—

29, 30 And . . . tomb!] Q^1 ends thus *I will hye To free her from that Tombe of miserie.* SCENE III.] Added by Rowe. VERONA. . . . CAPULETS.] Added by Ed. after Rowe and Cam. *Enter . . . torch.*] Q^1 Enter Countie Paris and his Page with flowers and sweete water. Q^2 Ff Enter *Paris* and his Page The speech-prefixes in this Sc. in Q^1 are: Par.; Boy; Rom.; Balt., Man, Balth.; Fr.; Iul.; Watch; Cap., Capt.; I. [Watch]; Prin., Pry.; Capo., Cap.; Moth.; Mount., Moun. In Q^2: Par., Pa.; Pa., Boy; Ro., Rom.; Pet., Man, Balth.; Frier; Iuli.; Watch, Wat.; Watch boy.; Chief watch.; 3. Watch; Prin., Pr.; Ca., Cap., Capel.; Wife; Moun. In F^1: Par., Pa.; Page, Pet., Boy; Rom., Ro.; Pet., Man, Boy; Fri.; Iul.; Watch, Wat.; Con [for Constable]; 3 Wat.; Prin., Pri.; Cap.; Wife; Moun. 1 aloof:] F^{1-3} *aloft,* 3 yond yew trees] Q^2 Ff *yond young Trees* Q^1 this *Ew-tree,* Cam and others *yond yew-trees* Kittredge, NCE *yond yew tree* 4 Holding thy] From Q^2 $F^{1,2}$. Q^1 *keeping thine* $F^{3,4}$ *Laying thy* Cam and others *Holding thine* Chambers *Holding thy* 8 some thing] From Q^2 F^1. Editors generally *something* 10 (*aside*)] Added by Capell. 11 *Retires.*] Added by Capell, whom editors follow. Q^2 F^1 omit. F^{2-4} Exit. After the brief reply of the Page in Q^1, *I will my Lord.* to Paris's speech, which is shortened and distorted, Q^1 has a stage-direction, Paris strewes the Tomb with flowers. 12, 13 strew,— stones!—] Q^2 *strew . . . stones,* Ff *strew: . . . stones,* Cam added dashes. 12-17] Q^1's version mixes and changes the words and destroys the rhyme-scheme of Paris's speech.

Which with sweet water nightly I will dew,
Or, wanting that, with tears distilled by moans.
The obsequies that I for thee will keep
Nightly shall be to strew thy grave and weep.

The Page whistles.

The boy gives warning something doth approach.
What curséd foot wanders this way to-night
To cross my obsequies and true love's rite?
What, with a torch! Muffle me, night, awhile. *Retires.*

Enter Romeo and Balthasar, with a torch, a mattock, and a crow of iron.

ROMEO
Give me that mattock and the wrenching iron.
Hold, take this letter: early in the morning
See thou deliver it to my lord and father.
Give me the light. Upon thy life, I charge thee,
Whate'er thou hearest or seest, stand all aloof,
And do not interrupt me in my course.
Why I descend into this bed of death
Is partly to behold my lady's face,
But chiefly to take thence from her dead finger
A precious ring, a ring that I must use
In dear employment. Therefore hence, be gone!
But if thou, jealous, dost return to pry
In what I farther shall intend to do,
By heaven, I will tear thee joint by joint
And strew this hungry churchyard with thy limbs.
The time and my intents are savage-wild,
More fierce and more inexorable far
Than empty tigers or the roaring sea.

BALTHASAR
I will be gone, sir, and not trouble ye.

14 sweet water]=perfumed water. *Cf. Titus Andronicus* II iv 6. 17 *The Page whistles.*] Q^2 Ff Whistle Boy. Q^1 Boy whistles and calls. *My Lord.* 18 warning something] $Q^{1, 2}$ Ff *warning, something* 19 way] F^1 *wayes* 20 rite?] Q^1 *rites?* Q^2 Ff *right?* 21 *Retires.*] Added by Capell and generally adopted. *Enter . . . iron.*] From Q^1 after *My Lord.* Q^2 Ff. Enter *Romeo* and *Peter.* 22 that] Q^1 *this* 33, 34 to pry . . . do,] Q^1 *Further to prie in what I vndertake,* 34 farther] From Q^2. Q^1 Ff *further* Cam and others *farther* Globe, Delius, Craig, Durham, Houghton *further* 37 savage-wild,] Steevens's hyphen, widely adopted. 40, 43 BALTHASAR] Q^1 Balt. Q^2 Ff Pet. $Q^{4, 5}$ Balt. *or* Bal. 40 ye.] Q^1 Ff *you.* Q^2 *ye.* Cam and others *you.* Chambers, NCE *ye.*

ROMEO
So shalt thou show me friendship. Take thou that.
Live, and be prosperous. And farewell, good fellow.
BALTHASAR (*aside*)
For all this same, I'll hide me hereabout.
His looks I fear, and his intents I doubt. *Retires.*
ROMEO
Thou detestable maw, thou womb of death,
Gorged with the dearest morsel of the earth,
Thus I enforce thy rotten jaws to open,
And in despite I'll cram thee with more food.

Opens the tomb.

PARIS
This is that banished haughty Montague
That murdered my love's cousin, with which grief,
It is supposéd, the fair creature died,
And here is come to do some villainous shame
To the dead bodies. I will apprehend him.

Comes forward.

Stop thy unhallowed toil, vile Montague!
Can vengeance be pursued further than death?
Condemnéd villain, I do apprehend thee.
Obey, and go with me, for thou must die.
ROMEO
I must indeed, and therefore came I hither.
Good gentle youth, tempt not a desp'rate man!
Fly hence and leave me. Think upon these gone:
Let them affright thee. I beseech thee, youth,
Put not another sin upon my head
By urging me to fury. O, be gone!
By heaven, I love thee better than myself,
For I come hither armed against myself.
Stay not, be gone. Live, and hereafter say
A madman's mercy bid thee run away.

41 show me friendship.] Q^2 *shew me friendshid*, Q^1 *win my fauour*. 42 Live, . . . And] Q^1 *Commend me to my Father*, Here Q^1 appears to echo II iii 151 (Hoppe, 158). 43 (*aside*)] Added by Capell. 44 *Retires.*] Added by Hanmer and generally adopted. Q^1 here has S.D.: Romeo opens the tombe. 48 *Opens the tomb.*] Added by Cam. Some eds. add a similar S.D. after l. 47 instead of l. 48. 53 *Comes forward.*] Added by Cam after Capell and widely adopted. Kittredge omits. 56 villain,] F^1 *vallaine*, 60 these] Ff *those* Q^1 omits passage. 62 Put] Q^1 *Heape* 67 bid] From Q^2 Ff. Q^5 *bad* Theobald, Globe, Furness, Delius, Craig and others *bade* Cam, Dowden, Kittredge, NCE *bid*

PARIS
I do defy thy conjurations
And apprehend thee for a felon here.
ROMEO
Wilt thou provoke me? Then, have at thee, boy!

They fight.

PAGE
O Lord, they fight! I will go call the watch. *Exit.*
PARIS
O, I am slain! (*Falls.*) If thou be merciful,
Open the tomb, lay me with Juliet. *Dies*
ROMEO
In faith, I will. Let me peruse this face.
Mercutio's kinsman, noble County Paris!
What said my man, when my betossèd soul
Did not attend him as we rode? I think
He told me Paris should have married Juliet.
Said he not so? Or did I dream it so?
Or am I mad, hearing him talk of Juliet,
To think it was so? O, give me thy hand,
One writ with me in sour misfortune's book!
I'll bury thee in a triumphant grave!
A grave? O, no, a lanthorn, slaughtered youth:
For here lies Juliet, and her beauty makes
This vault a feasting presence full of light.
Death, lie thou there, by a dead man interred.

Laying Paris in the monument.

How oft when men are at the point of death
Have they been merry! which their keepers call
A lightning before death. O, how may I
Call this a lightning? O my love! my wife!
Death, that hath sucked the honey of thy breath,

68 conjurations] Q^1 *coniurations:* Q^2 *commiration,* Q^3 F^1 *commisseration,* F^{2-4} *commiseration,* Cam and others *conjurations* Capell, Chambers, Kittredge *conjuration,* 69 apprehend] Q^1 *doe attach* 70 *They fight.*] From Q^1. Q^2 Ff omit. 71 PAGE O Lord, . . . watch.] From Q^1, with prefix Boy. Q^2 without prefix prints line in italics. Ff prefix Pet. *Exit.*] Added by Capell. 72 (*Falls.*)] Added by Capell. 73 *Dies.*] Added by Theobald. 75 Mercutio's] Q^2 F^{1-3} Mercutius 74-120 In . . . die.] In Q^1 Romeo's forty-seven lines are reduced to twenty-three with some mutilations; but the part remaining is better than much in Q^1. 84 lanthorn,] From Q^2 Ff. Q^1 omits passage. 87 *Laying . . . monument.*] Added by Theobald and widely adopted or adapted.

Hath had no power yet upon thy beauty.
Thou art not conquered: beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advancéd there.
Tybalt, liest thou there in thy bloody sheet?
O, what more favour can I do to thee
Than with that hand that cut thy youth in twain
To sunder his that was thine enemy?
Forgive me, cousin! Ah, dear Juliet,
Why art thou yet so fair? Shall I believe
That unsubstantial death is amorous,
And that the lean abhorréd monster keeps
Thee here in dark to be his paramour?
For fear of that, I still will stay with thee,
And never from this palace of dim night
Depart again. Here, here will I remain
With worms that are thy chambermaids. O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last!
Arms, take your last embrace! and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!
Come, bitter conduct, come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy seasick weary bark.
Here's to my love! (*Drinks.*) O true apothecary!

94 art] F¹, ² *are* 97 liest] Ff *ly'st* Cam and others *liest* NCE *li'st* 100 thine] Ff *thy* 102, 103 Shall . . . amorous,] Q¹ *O I beleeue that vnsubstanciall death, Is amorous,* Q² Ff *I will beleeue, Shall I beleeue that vnsubstantiall death is amorous,* (Ff *beleeue, . . . amorous?*). We follow Theobald's text, which editors generally follow. 107 palace] Q² *pallat* 108 Depart again. Here, . . . remain] Q² here reads:

Depart againe, come lye thou in my arme,
Heer's to thy health, where ere thou tumblest in
O true Appothecarie!
Thy drugs are quicke. Thus with a kisse I die.
Depart againe, here, here, will I remaine,

Evidently the last line quoted above was to have replaced the first line and the rest was meant to be cancelled; but all got printed. Q¹ omits the passage. Ff follow Q², ³ with small changes. (Ff *armes,*) Cam and other modern editors have similar texts to that adopted here. 109, 110 With . . . rest,] Q¹:

Therefore will I, O heere, O euer heere,
Set vp my euerlasting rest
With wormes, that are thy chamber mayds.

119 (*Drinks.*)] Added by Cam after Theobald and generally adopted.

Thy drugs are quick. Thus with a kiss I die. *Dies.*

Enter Friar Laurence, with lanthorn, crow, and spade.

FRIAR LAURENCE
Saint Francis be my speed! How oft to-night
Have my old feet stumbled at graves! Who's there?
BALTHASAR
Here's one, a friend, and one that knows you well.
FRIAR LAURENCE
Bliss be upon you! Tell me, good my friend,
What torch is yond that vainly lends his light
To grubs and eyeless skulls? As I discern,
It burneth in the Capels' monument.
BALTHASAR
It doth so, holy sir; and there's my master,
One that you love.
FRIAR LAURENCE Who is it?
BALTHASAR Romeo.
FRIAR LAURENCE
How long hath he been there?
BALTHASAR Full half an hour.
FRIAR LAURENCE
Go with me to the vault.
BALTHASAR I dare not, sir.
My master knows not but I am gone hence;
And fearfully did menace me with death,
If I did stay to look on his intents.
FRIAR LAURENCE
Stay, then. I'll go alone. Fear comes upon me!
O, much I fear some ill unthrifty thing.
BALTHASAR
As I did sleep under this yew tree here,
I dreamt my master and another fought,

120 *Dies.*] Added by Theobald and generally adopted. Q^1 Falls. Durham Falls. *Enter . . . spade.*] From Q^2 Ff with addition of *Laurence*, Q^1 Enter Fryer with a Lanthorne. 121 Saint] Q^2 *S.* Q^3 Ff *St.* Q^1 omits passage. 123 *et seq.* BALTHASAR] Q^2 Ff Man., except l. 271, Balth. in Q^2 and Boy in Ff. 128, 129 It doth . . . love.] Arranged as by Johnson. One line in Q^2. Two lines in Ff, ending *sir, . . . loue.* Q^1 *It doth so holy Sir, and there is one That loues you dearely* (first line ending in *one*). 133 And . . . death,] Q^1 *On paine of death he chargde me to be gone,* Q^1 seems to echo I i 97 (Hoppe, 158). 135 Fear comes] F^1 *feares comes* F^{2-4} *feares come* 136 unthrifty] From Q^2. Ff *vnluckie* or *unlucky* Cam and others *unlucky* Chambers, Kittredge, NCE, Houghton *unthrifty* 137 yew tree] Q^2 *yong tree* Q^1 omits passage. Q^3 Ff *young tree* Pope, Cam and others *yew-tree* or *yew tree*

And that my master slew him.

FRIAR LAURENCE Romeo! *Advances.*

Alack, alack, what blood is this which stains
The stony entrance of this sepulchre?
What mean these masterless and gory swords
To lie discoloured by this place of peace?

Enters the tomb.

Romeo! O, pale! Who else? What, Paris too?
And steeped in blood? Ah, what an unkind hour
Is guilty of this lamentable chance!
The lady stirs.

Juliet wakes.

JULIET

O comfortable friar! Where is my lord?
I do remember well where I should be,
And there I am. Where is my Romeo?

Noise within.

FRIAR LAURENCE

I hear some noise. Lady, come from that nest
Of death, contagion and unnatural sleep.
A greater power than we can contradict
Hath thwarted our intents. Come, come away.
Thy husband in thy bosom there lies dead;
And Paris too. Come, I'll dispose of thee
Among a sisterhood of holy nuns.
Stay not to question, for the watch is coming.
Come, go, good Juliet: I dare no longer stay.

JULIET

Go, get thee hence, for I will not away.

Exit Friar Laurence.

What's here? A cup, closed in my true love's hand?
Poison, I see, hath been his timeless end.

139 *Advances.*] Added by Malone and widely adopted. Kittredge omits. Q^1 Fryer stoops and lookes on the blood and weapons. Chambers follows Q^1. 140, 141 Alack, . . . sepulchre?] Q^1 *What bloud is this that staines the entrance Of this marble stony monument?* 143 *Enters the tomb.*] Added by Cam after Capell. 145 unkind] F^1 *vn knd* 147 *Juliet wakes.*] Added by Cam after Pope. Q^1 Iuliet rises. Durham follows Q^1. 148 Where is] Ff *where's* 150 *Noise within.*] Added by Capell and widely adopted. Chambers, Kittredge omit. 151 I . . . nest] Q^1 *Lady come foorth, I heare some noise at hand,* 160 *Exit . . . Laurence.*] Q^2 Ff Exit. after l. 159. Q^1 omits. 161 love's] F^1 *lo:e*

O churl! drunk all, and left no friendly drop
To help me after? I will kiss thy lips:
Haply some poison yet doth hang on them,
To make me die with a restorative.

Kisses him.

Thy lips are warm.

FIRST WATCH (*within*) Lead, boy: which way?

JULIET

Yea, noise? Then I'll be brief. O happy dagger!

Snatching Romeo's dagger.

This is thy sheath. (*Stabs herself.*) There rust, and let me die.

Falls on Romeo's body, and dies.

Enter Watch, with the Page of Paris.

PAGE

This is the place: there, where the torch doth burn.

FIRST WATCH

The ground is bloody. Search about the churchyard.
Go, some of you: whoe'er you find attach.

Exeunt some.

Pitiful sight! here lies the County slain;
And Juliet bleeding, warm, and newly dead,
Who here hath lain this two days buriéd.
Go, tell the Prince. Run to the Capulets.

163 O] Q^1 *Ah* drunk . . . left] From Q^2. Q^1 *drinke . . . leaue* Q^3 Ff *drinke . . . left* (F^1 *lest*) Editors follow Q^2. all,] From $Q^{1, 2}$ F^4. F^{1-3} *all?* Editors *all,* 166 *Kisses him.*] Added by Capell. 167 FIRST WATCH] $Q^{1, 2}$ Ff Watch. Kittredge Chief Watch [within] 168 Yea, noise?] Separate line in Ff. *Snatching . . . dagger.*] Added by Steevens, widely adopted. Chambers omits. 169 (*Stabs herself.*)] Q^2 omits. Q^1 She stabs herselfe and falles. Ff Kils herselfe. at end of line. rust,] Q^1 *Rest* Q^2 Ff *rust* Cam and others *rust,* Furness, Craig, Chambers, Kittredge *rest,* *Falls . . . dies.*] Added by Malone and widely adopted. Delius Dies. Chambers Stabs herself with Romeo's dagger. *Enter . . . Paris.*] Q^2 Ff Enter Boy and Watch. (after *warme* l. 167). Q^1 Enter watch. 170 PAGE] Q^2 Watch boy. Q^1 omits passage. Ff Boy. This . . . burn.] Two lines in Ff, ending *place,* . . . *burne.* 171 FIRST WATCH] Q^2 Ff Watch. Q^1 Cap: Kittredge Chief Watch. The . . . churchyard.] Two lines in Ff, ending *bloody,* . . . *Churchyard.* 172 *Exeunt some.*] Added by Ed. after Hanmer. 175 this] Q^2 *this* Ff *these* Q^1 omits. Cam and others *this* Globe, Furness, Craig, Chambers, Herford, Durham, Houghton *these*

Raise up the Montagues. Some others search.

Exeunt other Watchmen.

We see the ground whereon these woes do lie;
But the true ground of all these piteous woes
We cannot without circumstance descry.

Enter some of the Watch, with Balthasar.

SECOND WATCH
Here's Romeo's man: we found him in the churchyard.
FIRST WATCH
Hold him in safety till the Prince come hither.

Enter Friar Laurence, and another Watchman.

THIRD WATCH
Here is a friar that trembles, sighs and weeps.
We took this mattock and this spade from him
As he was coming from this churchyard's side.
FIRST WATCH
A great suspicion. Stay the friar too.

Enter the Prince and Attendants.

PRINCE
What misadventure is so early up,
That calls our person from our morning rest?

Enter Capulet, Lady Capulet, and others.

177 *Exeunt . . . Watchmen.*] Added by Ed. after Capell. 180 *Enter . . . Balthasar.*] Added by Rowe. Q^2 Ff Enter Romeos man. (F^1 Romeo) Q^1 omits here and introduces after the entry of Laurence with S.D. Enter one with Romets Man. Durham follows Q^1. 181 SECOND WATCH] Q^2 F^1 Watch. F^{2-4} Wat. Here's . . . churchyard.] Two lines in Ff, ending *man, . . . Churchyard.* 182, 186 FIRST WATCH] Q^2 Chief watch. Ff Con. Kittredge Chief Watch. Q^1 omits passage. 182 *Enter . . . Watchman.*] From Q^2 Ff with addition of *Laurence* Q^1 Enter one with the Fryer. 183 THIRD WATCH] Q^2 3. Watch. Ff 3. Wat. Q^1 I. 185 churchyard's] From Q^2 followed by Cam, NCE. Ff *Church-yard* Others follow F. 186 too.] Q^2 *too too. Enter . . . Attendants.*] Q^2 Ff Enter the Prince. Q^1 Enter Prince with others. 188 morning] Q^2 *morning* Ff *mornings* Cam, Chambers, Herford, Kittredge, NCE, Houghton *morning* Globe, Furness, Delius, Craig, Durham, Dowden *morning's* *Enter . . . others.*] Q^2 Enter Capels. Q^1 Enter olde Capolet and his Wife. Ff Enter Capulet and his Wife. Chambers Enter the *Capulets*. Durham follows F.

CAPULET
What should it be that is so shrieked abroad?
LADY CAPULET
The people in the street cry Romeo,
Some Juliet, and some Paris, and all run
With open outcry toward our monument.
PRINCE
What fear is this which startles in our ears?
FIRST WATCH
Sovereign, here lies the County Paris slain;
And Romeo dead; and Juliet, dead before,
Warm and new killed.
PRINCE
Search, seek, and know how this foul murder comes.
FIRST WATCH
Here is a friar, and slaughtered Romeo's man,
With instruments upon them fit to open
These dead men's tombs.
CAPULET
O heavens! O wife, look how our daughter bleeds!
This dagger hath mista'en, for, lo, his house
Is empty on the back of Montague,
And it mis-sheathéd in my daughter's bosom!
LADY CAPULET
O me! this sight of death is as a bell
That warns my old age to a sepulchre.

Enter Montague and others.

189 is so shrieked] Q^2 *is so shrike* (Q^1's substitute line is *What rumor's this that is so early vp?*) Ff *they so shrike* (F^4 *shriek*). Cam and others *they so shriek* Daniel *is so shriek'd* 190, 205 LADY CAPULET] Q^2 Ff Wife. Q^1 Moth. in l. 190. Q^1 omits passage in ll. 205, 206. 190 The] Q^2 Ff *O the* Q^1 *The* Cam and others *The* Chambers *O! the* NCE *Oh! the* 192 our] F^1 *out* 193 our] Q^2 Ff *your* Johnson conj., Capell, Keightley, Cam and others *our* Chambers, Durham *your* 194, 198 FIRST WATCH] Q^2 Watch. . . . Wat. Q^1 omits passages. Ff Wat. Kittredge Chief Watch. 197 Search,] Separate line in Ff. 198 slaughtered] Q^2 *Slaughter* Q^1 omits passage. Ff *Slaughter'd* Fripp, ii 515, treats *Slaughter* as a reference to Martin Slaughter, the player, who was actually in the Admiral's Company in 1594-97 (Chambers: ES, ii 340). Such a reference in the text is unlikely. 200 tombs.] Q^2 follows here with S.D. Enter Capulet and his wife. 201 O heavens!] Separate line in Ff. heavens!] From Q^2. Ff, Globe, Furness, Craig, Durham, Dowden, Houghton *heaven!* 204 it mis-sheathéd] Q^2 *it misheathd* Q^1 *it is sheathed* F^{1-3} *is misheathed* F^4 *is mis-sheathed* Cam, Herford, Dowden, NCE *it mis-sheathed* Globe, Furness, Delius, Craig, Chambers, Durham, Houghton *is mis-sheathed* Kittredge *is missheathed* 205 *Enter . . . others.*] Q^2 Ff Enter Mountague. Q^1 Enter olde Montague.

PRINCE
Come, Montague, for thou art early up,
To see thy son and heir more early down.
MONTAGUE
Alas, my liege, my wife is dead to-night:
Grief of my son's exile hath stopped her breath.
What further woe conspires against mine age?
PRINCE
Look, and thou shalt see.
MONTAGUE
O thou untaught! What manners is in this,
To press before thy father to a grave?
PRINCE
Seal up the mouth of outrage for a while,
Till we can clear these ambiguities,
And know their spring, their head, their true descent;
And then will I be general of your woes,
And lead you even to death. Meantime forbear,
And let mischance be slave to patience.
Bring forth the parties of suspicion.
FRIAR LAURENCE
I am the greatest, able to do least,
Yet most suspected, as the time and place
Doth make against me, of this direful murther;
And here I stand, both to impeach and purge
Myself condemnéd and myself excused.
PRINCE
Then say at once what thou dost know in this.
FRIAR LAURENCE
I will be brief, for my short date of breath
Is not so long as is a tedious tale.
Romeo, there dead, was husband to that Juliet;
And she, there dead, that Romeo's faithful wife.
I married them; and their stol'n marriage-day
Was Tybalt's doomsday, whose untimely death

208 more early down.] From Q^1. Q^2 *now earling downe.* Q^3 Ff *now early downe.* Modern eds. *more early down.* 209 Alas, my liege, . . . to-night:] Q^1 *Dread Souereigne, . . . to night,* After this Q^1 has *And yong* Benuolio *is deceased too:* 209-211 Alas, . . . age?] Q^1 has:

Dread Souereigne, my Wife is dead to night,
And yong Benuolio *is deceased too:*
What further mischiefe can there yet be found?

211 mine] From Q^3. Ff *my* 212 Look,] Keightley conj. *Look here,* Dyce conj. *Look there,* 213 is in] From $Q^{1, 2}$ $F^{2, 4}$. $F^{1, 3}$ *in is* 231 that] Q^2 *thats* Ff *that's* Q^4 *that* Editors *that*

Banished the new-made bridegroom from this city;
For whom, and not for Tybalt, Juliet pined.
You, to remove that siege of grief from her,
Betrothed and would have married her perforce
To County Paris. Then comes she to me,
And with wild looks bid me devise some mean
To rid her from this second marriage,
Or in my cell there would she kill herself.
Then gave I her, so tutored by my art,
A sleeping potion, which so took effect
As I intended, for it wrought on her
The form of death. Meantime I writ to Romeo,
That he should hither come as this dire night,
To help to take her from her borrowed grave,
Being the time the potion's force should cease.
But he which bore my letter, Friar John,
Was stayed by accident, and yesternight
Returned my letter back. Then all alone
At the prefixéd hour of her waking
Came I to take her from her kindred's vault,
Meaning to keep her closely at my cell
Till I conveniently could send to Romeo.
But when I came, some minute ere the time
Of her awak'ning, here untimely lay
The noble Paris and true Romeo dead.
She wakes, and I entreated her come forth,
And bear this work of heaven with patience;
But then a noise did scare me from the tomb,
And she too desperate would not go with me,
But, as it seems, did violence on herself.
All this I know; and to the marriage
Her Nurse is privy. And, if aught in this
Miscarried by my fault, let my old life

239 mean] From Q^2. Q^1 Ff *meanes* Cam and others *mean* Globe, Furness, Delius *means* 249-251 But . . . back.] Q^1:

But he that had my Letters (Frier John)
Seeking a Brother to associate him,
Whereas the sicke infection remaind,
Was stayed by the Searchers of the Towne,

Q^1 here reverts to the substance of v ii 5 f. 252 hour] disyllabic. Q^2 *hower* 257 awak'ning,] Q^2 *awakening*, Ff *awaking* Cam, Globe, Furness, Herford, Kittredge *awaking*, Delius, Craig, Chambers, Durham, Dowden, Houghton *awakening*, NCE *awak'ning* 264-267 All this . . . time] Pope's arrangement. Three lines in Q^2 Ff, ending *priuie: . . . fault, . . . time,*

Be sacrificed some hour before his time
Unto the rigour of severest law.

PRINCE
We still have known thee for a holy man.
Where's Romeo's man? What can he say to this?

BALTHASAR
I brought my master news of Juliet's death,
And then in post he came from Mantua
To this same place, to this same monument.
This letter he early bid me give his father,
And threatened me with death, going in the vault,
If I departed not and left him there.

PRINCE
Give me the letter: I will look on it.
Where is the County's page that raised the watch?
Sirrah, what made your master in this place?

PAGE
He came with flowers to strew his lady's grave;
And bid me stand aloof, and so I did.
Anon comes one with light to ope the tomb;
And by and by my master drew on him;
And then I ran away to call the watch.

PRINCE
This letter doth make good the friar's words,
Their course of love, the tidings of her death.
And here he writes that he did buy a poison
Of a poor 'pothecary, and therewithal
Came to this vault to die and lie with Juliet.
Where be these enemies? Capulet! Montague!
See, what a scourge is laid upon your hate,
That heaven finds means to kill your joys with love!
And I, for winking at your discords too,
Have lost a brace of kinsmen. All are punished.

CAPULET
O brother Montague, give me thy hand.
This is my daughter's jointure, for no more
Can I demand.

MONTAGUE But I can give thee more.

267 his] $Q^{1, 2}$ *his* Ff *the* Cam and others *his* 270 to] Q^2 Ff *to* Q^1 *in* Cam, Globe, Craig, Chambers, Herford, Kittredge *in* Delius, Durham, Dowden, NCE, Houghton *to* 271 BALTHASAR] $Q^{1, 2}$ Balth. Ff Boy. The cancelled last page of *Romeo* preserved in some copies of F^1 reads Balt. 273 place, to . . . monument.] Q^2 *place. To . . . monument* 274 early bid me] Q^1 *Charging me early* 280 PAGE] $Q^{1, 2}$ Boy. Ff Page *or* Pag. 290 Where . . . Montague!] Q^1 *Come* Capolet, *and come olde* Mountagewe. Q^1 here seems to echo Q^1 in 1 i 93, 94 (Hoppe, 159).

For I will raise her statue in pure gold;
That whiles Verona by that name is known,
There shall no figure at such rate be set
As that of true and faithful Juliet.

CAPULET

As rich shall Romeo's by his lady's lie,
Poor sacrifices of our enmity!

PRINCE

A glooming peace this morning with it brings:
The sun for sorrow will not show his head.
Go hence, to have more talk of these sad things.
Some shall be pardoned and some punishéd:
For never was a story of more woe
Than this of Juliet and her Romeo. *Exeunt.*

298 raise] Q^2 *raie* Q^1 *erect* Ff *raise* 299 whiles] From Q^2 Ff. Q^1 *while* Cam, Chambers, Dowden, Kittredge, NCE *whiles* Globe, Delius, Furness, Craig, Herford, Durham, Houghton *while* 300 such] $Q^{1.2}$ *such* Ff *that* Editors *such* rate] Q^1 *price* 302 Romeo's . . . lady's] Q^2 Romeos . . . *Ladie's* Q^1 Ff Romeo . . . *Lady* Cam, Chambers, Herford, Kittredge, NCE, Houghton *Romeo's . . . lady's* Globe, Delius, Furness, Craig, Durham, Dowden follow Q^1. The cancelled last page of *Romeo* preserved in some copies of F^1 has Romeo . . . *Ladis* 304 glooming] From Q^2 F^{1-3}. Q^1 *gloomie* F^4 *gloomy* 309 *Exeunt.*] $Q^{1.2}$ omit. Ff Exeunt omnes. $Q^{1.2}$ F^{1-3} FINIS.

APPENDIX

ACT II SCENE I OF THE PLAY

Editors, including Furness, have widely adopted Cam's stage-direction for II i, "*A lane by the wall of Capulet's orchard.*" In Sc. ii the setting then changes to *Capulet's orchard.* Early editors for Sc. i printed "*An open place, adjoining Capulet's garden*"; and for Sc. ii "*Capulet's garden.*" Sc. ii in these cases begins at our II i 43. As Delius noted, there is no indication in Q F of a reappearance of Romeo corresponding to the editors' *Enter Romeo* at the start of their II ii; and his first words there are *He jests at scars that never felt a wound.* which form the second line of a rhyming couplet, the first of which is spoken by Benvolio at the end of the editorial II i. This split was not intended. While Delius has a Sc. ii and thus splits the couplet, with a new entry for Romeo, he has no new setting. Clearly the orchard scene (usually II i and ii) was all one. Granville Barker has remarks to this effect (G.B. 2, p. 9 f.). Sampson's arrangement is that the Scene represents Capulet's garden with a portion of the adjoining street, and a portion of the garden-wall dividing them: but he still has a Sc. ii without change of setting. The wall, which Juliet says is high and hard to climb, is the difficulty. A similar problem crops up again in various Elizabethan plays, for instance in *1 Henry VI* II i 33, where the defeated French leap over the walls in their shirts. (On 'walls' in Elizabethan plays, see Chambers: ES, iii 36, 39, 44, 54, 72, 96, 106, 107.) Perhaps in *Romeo* a token wall was provided on the stage. The setting would require the stage balcony for Juliet's balcony, some trees in tubs where Romeo hides and overhears the talk of Mercutio and Benvolio, and a token wall easy to be overleapt: or probably the wall was supplied by the imagination of the audience. Cam supposes that the wall was perhaps "represented as dividing the stage, so that the audience could see Romeo on one side and Mercutio on the other."

JULIUS CÆSAR

Julius Cæsar was first printed in the Folio of 1623,[1] where it follows *Timon* and precedes *Macbeth*. In the 'Catalogue' preceding the plays it is called *The Life and death of Julius Cæsar*. The title before the text and that of the headlines is *The Tragedie of Julius Cæsar*. The entry in the *Stationers' Registers*, dated 8 November, 1623, which covers the publication of the Folio, mentions *Julius Cæsar* among the Tragedies.[2] The Folio text is divided into Acts, but no Scenes are marked except in Actus Primus. Scæna Prima. The text is unusually accurate and is probably derived from a prompt copy or a copy of it. The Cambridge editors thought that the fair text meant the use of the author's MS.[3] Greg disagrees.[4] The text is rather short, due perhaps to pruning in the theatre, having 2,477 lines in Chambers's tables and being eighth among the plays in order of length. There is a small proportion of prose, little rhyme, and a great preponderance of blank verse.[5] The verse suits the classical theme: it is adequate but economical, elegant, lucid, flexible and coherent, without complexity and that concentration of meaning into words and phrases beyond their normal carrying capacity which is to be found in later plays. The text is one of the richest so far in double endings, leading up in this respect to later dramas. Light endings (ten) are the most numerous so far in order of date and there is a marked increase in the number of mid-line pauses.[6] Straightforward as the verse is, it is not without subtlety. Antony's great oration is superb cumulative rhetoric: it consists largely of end-stopped lines with rare mid-line pauses, natural to a man hesitant amidst a great crisis; yet the eloquent effectiveness of the lines warns us that the apparent hesitancy is a calculated quality on Antony's part. Brutus's speech, to set off the studied eloquence of Antony's which is to follow, is in prose, is a logical intellectual appeal typical of Brutus, and is the least calculated to move, as Antony does, the emotions of the plebeians. Some of the characters, particularly Cæsar, often speak of themselves in the third person, which introduces a note of grandiloquence. There is little humour: some in the crowd scenes; some, not devoid of pathos, in the talk between Portia and Lucius in II iv; some in IV iii where the unnamed poet intervenes in the generals' quarrel, but this is to show us that Cassius had a sense of humour and Brutus had none. Mythological allusions are few, in contradistinction

[1]On the later Quarto edns., see Henrietta C. Bartlett in *Library*, 3rd Ser., April 1913, vol. iv, 122-132. [2]Arber, iv 107; Chambers: WS, i 138; Lewis, ii 573. [3]Cam, vii, p. vii. [4]Greg: EP, 143. [5]Chambers: WS, ii 398 f. [6]*Ibid.*, 399 f.

to other Cæsar plays, particularly the earlier *Cæsar's Revenge* wherein they are superabundant.[1] Notwithstanding various anachronisms, like the famous striking clock, topical allusions are also infrequent.[2] Of all Shakespeare's plays, this play has fewest references to flower and vegetable life; and the animal life which is mentioned, the dogs of war, the fawning spaniel, wolf, ferret, adder, wasp, unicorn, bear, elephant and lion, are mostly of the hostile and predatory type.

There have been the inevitable attempts to establish multiple authorship in the play. William Wells's final theory (1923) was that *Julius Cæsar* is an old play by Marlowe, possibly assisted by Peele, revised by Shakespeare and finished by Beaumont.[3] Robertson (1922) supposed Shakespeare's play to be a reconstruction of part of a play in three parts in which Marlowe, Dekker, Munday, Chapman and others were concerned.[4] The play bears throughout the strong and unmistakable stamp of Shakespeare's authorship. The repeated and consistent play of irony from beginning to end, to which reference is made below, construction, characterisation and verse, indicate one sole hand at work. Fleay had a theory that the present text is an abridgment and remodelling of Shakespeare's play made by Jonson.[5] There is as little warrant for this hypothesis as for the idea of Fleay and others that Shakespeare helped Jonson to write *Sejanus* in 1602-3.[6] Jonson's criticism in *Discoveries* of *Julius Cæsar*, III i 47, 48, is dealt with in a footnote to that passage. The probability is that the text has been changed at that place by Shakespeare or another. Apparent allusions in *Every Man Out of His Humour* (1599-1600) to other passages at III i 77, III ii 104, 105, have some importance in fixing the date of our play and are dealt with in footnotes, as also is the supposed duplication in the text at IV iii 179.

Julius Cæsar was not mentioned in Meres's *Palladis Tamia*, 1598; but Thomas Platter of Basle recorded that on 21 September, 1599, at about 2 p.m., he and others crossed the Thames to the thatched building (streüwinen Dachhaus) and saw the tragedy of the first "Keyser Julio Caesare," played with at least (ohngefahr) fifteen characters, after which four players, two of whom were disguised as women, danced with elegance.[7] Mathew's idea that the play was a youthful production, revised later, is surely untenable.[8] The early

[1]Malone Society Reprint, 1911, ed. F. S. Boas. [2]As recorded by Rothschild, fewest in all the plays. [3]For Wells, see Bibliography. [4]*Shakespeare Canon*, Section II; Robertson, 410; Robertson: EL, 181; Chambers: WS, i 398. [5]Fleay, 262 f.; Trans. New Sh. Socy., 1874-5, 357-366. [6]Fleay, 264. Herford in Jonson, ii 4, and Parrott: Chapman, 688, favour Chapman as the collaborator. Jonson rejected the collaborator's work. [7]Text and translation in Chambers: ES, ii 364, 365; first noted by Gustav Binz in *Anglia*, xxii, 1899, 456 f. See also Chambers: WS, i 397; Lewis, ii 576. [8]Mathew, 212, 214.

editors tended to place the play late, Malone and Drake in 1607, and Knight among the latest plays.[1] Many later critics, largely persuaded that the play reflected the strife of the Essex rebellion, dated it 1601. Bailey described this political parallel as a will-o'-the-wisp and W. W. Lawrence and others, with reason, reject it.[2] Pearson, on the other hand, thinks the play we now have is very different, after Essex's rebellion, from that seen by Platter in 1599.[3] Furnivall, Ten Brink, Bailey and others adopt 1601; Brandes adopts not earlier than 1601; Neilson and Thorndike prefer before 1600.[4] Dowden, Boas, F. G. Stokes, MacCallum favour 1600-1; Chambers's date is 1599-1600; and Adams's 1598-9.[5] There is, however, a definite reference to the play in Weaver's *Mirror of Martyrs* published in 1601, but shown by Elze and Simpson to have been written in 1599;[6] and this, together with Platter's note and the apparent Jonsonian allusions in *Every Man Out of His Humour*, has led to a wide adoption of 1599. This agrees with the common view that the play followed *Henry V* and preceded *Hamlet*. 1599 is the date accepted by Elze, Fripp, Parrott, F. P. Wilson, Spencer, Fluchère and others.[7]

Shakespeare's main source for this play was North's translation of Amyot's French translation of Plutarch's Lives of Cæsar, Brutus and Antony, first published in 1579 and from 1595 printed by Shakespeare's Stratford friend, Richard Field. Plutarch's narratives, rendered in idiomatic English, where, as Stapfer remarks, history was already half turned into poetry, emphasise the clash of personalities and purposes, and are rich in striking anecdote. From them Shakespeare selected such incidents and passages as suited his dramatic purpose, in places adopting North's own words,[8] and interweaving the material drawn from the three Lives, with perhaps something from the Life of Cicero. Knight remarked that he elevated all he touched without destroying its identity.[9] Stapfer thought Antony's speech curiously like the translation of Appian published in 1578; and Tassin thinks Brutus's speech (III ii 12 f.) somewhat indebted to Appian's narrative, and Antony's to Appian and Dio as well as Plutarch.[10] MacCallum

[1]See Furness's table, p. 292; Knight: *Tragedies*, ii 218. [2]Bailey, 151; Lawrence, 229. Nevertheless, Stewart's view is convincing that the analysis of the springs of political action in the play was of particular interest to Elizabethans (Stewart, 54). [3]Pearson, 86. [4]Furnivall, lxvii; Ten Brink, 55; Bailey, 151; Brandes, 304; Neilson and Thorndike, 81. [5]Dowden: P, 117; Boas, 457; Stokes, 175; Chambers: WS, i 270; Adams, 235, 273; MacCallum, 172. [6]Elze, 351; N & Q, 9th Ser., III, 1899, 105, 106. Text of Weever in Chambers: WS, ii 199; Sh. Alln. Bk., i 94. [7]Elze, 351; Fripp, ii 507; Parrott, 155; Wilson: EJ, 112; Spencer, 56; Fluchère, 349. [8]Tolman, 129 f., thinks Sh. followed his source too closely in places. Tassin wrote that Plutarch's story was not improved by the dramatist (Tassin in Matthews-Thorndike, 271). [9]Knight, 414. [10]Stapfer, 28, but see also 295; Tassin, *op. cit.*, 261, 276, 277. Lee, 335,

considered use of Appian just possible;[1] but Schanzer finds Shakespeare drew much from Appian in creating Antony.[2]

There were many earlier dramatisations of Cæsar's story, among them Marc-Antoine Muret's Latin tragedy *Julius Cæsar* of 1544;[3] Jacques Grévin's Senecan tragedy *César*, in French verse, 1561;[4] and Robert Garnier's verse *Cornélie* of 1574, of which a translation by Kyd appeared in 1594.[5] The academic *Cæsar's Revenge* (? 1592-6) had no apparent influence on other drama;[6] but Muret, under the influence of Seneca, and particularly his *Hercules Oetæus*, founded a dramatic tradition copied by his successors in which Cæsar spoke in a strain of egotistical self-assertion verging on braggartism which was similar to the form of arrogance that Marlowe associated with his tragic heroes, and which, in Marlowe, was held by Bernard Shaw to have affected Shakespeare's treatment of Cæsar.[7] In *Cæsar's Revenge* and the rhymed *Julius Cæsar* of Sir William Alexander, printed first in 1607[8] and based on the French dramas and Plutarch, this propensity is evident in exaggerated form. In Shakespeare it is under control. It has been compared with the ranting of Herod in the mystery plays: nevertheless, in the case of Cæsar it was not burlesque, but was taken by the audiences to be the appropriate expression of the exalted hero.[9]

Henslowe records two lost plays (or parts), *I Cæsar and Pompey* and *2 Cæsar and Pompey*, played by the Admiral's men on 8 November, 1594, and 18 June, 1595.[10] Nothing more is known of these productions or their possible influence on Shakespeare; but Boecker and Sarrazin in 1913 independently called attention to similarities between *Il Cesare Tragedia* of Orlando Pescetti, printed in Verona in 1594, and Shakespeare's play.[11] Some are striking and some seem due to common use of Plutarch. Sarrazin supposed that Pescetti's play might have been translated or worked over by such a man as Anthony Munday and that Shakespeare may thus have known it. Whatever hints Shakespeare may have gleaned from other sources, Plutarch remains his principal source of information.

Shakespeare compressed the period of Plutarch's narrative to six days with intervals.[12] He concentrated the Triumph of Cæsar, the

also finds signs that Sh. consulted Appian. Nicoll, 175, treats the use of Appian as questionable. [1]MacCallum, 180. [2]See Schanzer in Bibliography. [3]Analysis in Furness, 461. [4]Synopsis in Furness, 462. [5]Text in Boas: Kyd, 100 f. [6]Played at Trinity Coll., Oxford. It seems unlikely that Sh. could have known it, but Cæsar's Ghost appears in it. [7]Preface to *Three Plays for Puritans:* Penguin edn., xxxviii. [8]Text in Furness, 317 f. [9]The whole question is discussed by Henry Morgan Ayres in PMLA, xxv, 1910, 183-227. Extracts in Furness, 397 f., 448. See also Schücking in Bradby, 177. [10]Chambers: ES, ii 143, 144. [11]*A Probable Italian Source of Sh's. "Julius Cæsar,"* by Alexander Boecker, N. York, 1913; *Sh. und Orlando Pescetti*, v. G. Sarrazin, in ES, 46 Band, 1913, 347-354. [12]Daniel in Trans. New Sh. Socy., 1877-79, 200; Furness, 464.

assassination, the speeches, the funeral, the arrival of Octavius and the flight of Brutus and Cassius into one day. He added Brutus's revelatory soliloquy before joining the conspirators in II i, and Antony's after the assassination. He changed Calpurnia's dream so as to make it prophetic. Cæsar's twenty-three wounds become thirty-three (v i 53). He introduced the phrase *Et tu, Brute!*[1] He enlarged the episode with Cinna the Poet. He brought the death of Portia forward to precede the Generals' quarrel, and introduced the scene with Titinius and Pindarus (IV ii). The two Battles of Philippi coalesce into one and Octavius, who was not there, is made to take part in it. Shakespeare's principal changes were in making Brutus's revengeful daimon the Ghost of Cæsar, in which, however, he was not original, for Cæsar's Ghost is even more active in the same way in *Cæsar's Revenge*. He presented a view of Cæsar new in some respects, showed him, in all his greatness, physically impaired, vain and superstitious. He omitted reference to unfavourable incidents in Brutus's career, increased his moral grandeur and idealised him; and he invented Lucius to emphasise Brutus's mildness. He showed Antony, after all his fine words, ready to embezzle money left by Cæsar. He caused Titinius to crown the dead Cassius at Philippi. It is especially significant that, contrary to common contemporary practice, the Plebeians have a part in this play as the general public body which has to be considered in the struggle of contending systems for the government of the Roman world.

Shakespeare disliked restriction of drama to rigid categories. If we are to define *Julius Cæsar*, we must call it, in the phrase of Polonius, tragical-historical. It is a transition play leading from the Histories, which had (apart from *Henry VIII*) been completed in *Henry V*, to the Tragedies. Shakespeare treats Plutarch much as he had treated Holinshed and Hall. In this play, as in the Histories, one is made aware of the great political forces and the great issues involved: in the Histories, the long-drawn struggle between York and Lancaster culminating in the Tudor settlement, and in *Julius Cæsar* the clash between Republican and Despotic powers ending in the triumph of Octavius. Monarchs of various moulds had played principal, and sometimes tragic, rôles in the historic series: in this play Shakespeare had to deal with the "most high, most mighty and most puissant Cæsar," the Colossus, "bold, loyal and loving" conqueror and imperator, not only as his character was recorded in Plutarch and displayed in drama, but also as popular tradition had preserved the memory of him: for the name of Cæsar was as familiar to Shakespeare's audience as that of Elizabeth herself. Cæsar's traditional history may be read in the pages of Gundolf.[2] Cæsar had been for centuries a central figure in myth and

[1]See footnote to III i 77. Tassin, *op. cit.*, 270-281, gives a fuller list of Shakespeare's changes. [2]*The Mantle of Cæsar*, by Friedrich Gundolf, translated

fairy lore, a hero of romance and chivalry, the *genius loci* of many places, necromancer, lord of battle, magnanimous conqueror, sage, man of letters, demigod, identified with Rome and the greatness of Rome: and also tyrant. Something of all this was known to Shakespeare's audience; and to it may be added such of the literary tradition, through Dante, Petrarch and others, as affected the popular arts and popular opinion. In this play Shakespeare's plan could not be to show Cæsar in his old executive strength and his glory; and that composite Cæsar to be found in the pages of Mommsen, John Buchan and other moderns, derived from the whole body of classical letters, was not yet born. Shakespeare's Cæsar, the personification of Roman greatness, is physically impaired, still master of circumstance but marred by time: all the more so to emphasise for dramatic purposes that the system was greater than the man, that the destruction of Cæsar's person could not destroy his policy, diminish his fame, impair his influence or demolish the political foundation which he laid.

By means of repeated reference on the part of the principal characters to Cæsar's greatness, and Cæsar's own grandiloquence,[1] Shakespeare evoked in the minds of his audience, even with the last phase of Cæsar before them, enough of the matter of common tradition to enable them to see the man in a wider aspect of his whole life and accomplishments. Brutus was a different matter. If Cæsar's fame had never really been free from the taint of tyranny, Brutus had never been really absolved from ingratitude, treason and regicide. While Dante's Cæsar, nobly praised in Canto VI of the *Paradiso*, is among the honoured heroes of antiquity in the noble Castle of the Inferno's first circle, Brutus, Cassius and Judas Iscariot are torn as traitors in the mouths of triple-faced Satan in the ice-bound depth of Hell.[2] Through his resistance to tyranny and his association with the much admired Cicero, Brutus acquired, principally through the good offices of Petrarch, a renewed grandeur; but never was he free, especially in Elizabethan eyes, from the blemishes of ingratitude and the murder of his friend and ruler. Nemesis in the play arises largely from his very virtues. He is chosen leader by the conspirators for his noble race and his unchallenged rectitude. He is so sure of honour in others that he forbids the conspirators to take an oath. He would, if he could, secure the conspirators' aim without violence to Cæsar; and in excess of patriotic idealism he condemns Cæsar on purely hypothetical grounds. He trustingly refuses to permit the execution of Antony which Cassius discreetly urges. He generously allows Antony to speak at the funeral when Cassius would refuse. He condemns the forced levy of money, but requires money of Cassius when so levied. He rejects Cassius's sensible plan for battle but fails, through sheer zeal, to co-operate during its

from the German by Jacob Wittmer Hartmann, London, Grant Richards and Humphrey Toulmin, N.D. [1] See Schücking: BC, 26. [2] *Inferno*, xxxiv, 61-69

progress. Thus he brings destruction on himself and his cause, on Portia and his comrades and on the optimates proscribed by the Triumvirate; and he succeeds only in founding more surely the imperatorial régime which he set out to demolish. Through all, such was his idealism, he had no real plan for Rome: the death of Cæsar finds him and his friends quite unprepared with any scheme for control. Jack Cade had better ideas.

The play is shot through with dramatic irony. It is ironic that Brutus's optimism and moral purpose are the prelude to reverses; that he should count Antony as negligible; that Cæsar's deafness should supervene on his boastings. It is ironical that at the conspirators' meeting, Casca should settle the dispute on where the sun would rise (like the dawn of a new era) by pointing with his sword towards the Capitol (II i 105 f.), only to point towards disaster. It is ironical that Cæsar should entertain the conspirators before going to death at their hands; that he should bid Trebonius "Be near me, that I may remember you." Cassius's offer to Antony that he should share in the disposal of honours, uttered with sarcasm, is ironic because Antony's 'disposal' when he had the opportunity was peculation and the slaughter of patricians. Antony's disclaimer of oratory and reiteration of 'honourable men' are irony. The desire of the Plebeians to make Brutus Cæsar is bitter irony for Brutus. It is ironical that Brutus wished to destroy Cæsar's spirit (his imperialism) without shedding his blood; but sheds his blood and is haunted by Cæsar's spirit. It is ironical that the practical but amoral Cassius with his vicious hatred could have succeeded where the moral idealist, Brutus, completely failed; and that Cassius should die upon the sword with which he smote Cæsar. And the greatest irony of all is that Brutus established for centuries the political system that he sacrificed so much to destroy.

DRAMATIS PERSONÆ

JULIUS CÆSAR; and later the GHOST OF CÆSAR.

OCTAVIUS CÆSAR,
MARCUS ANTONIUS,
M. ÆMILIUS LEPIDUS, } Triumvirs after the death of Julius Cæsar.

CICERO,
PUBLIUS,
POPILIUS LENA, } Senators.

MARCUS BRUTUS,
CAIUS CASSIUS,
CASCA,
TREBONIUS,
LIGARIUS,
DECIUS BRUTUS,
METELLUS CIMBER,
CINNA, } Conspirators against Julius Cæsar.

FLAVIUS and MARULLUS, Tribunes of the People.
ARTEMIDORUS of Cnidos, a teacher of Rhetoric.
A Soothsayer.
CINNA, a Poet.
Another Poet.

LUCILIUS,
TITINIUS,
MESSALA,
Young CATO,
VOLUMNIUS, } Friends to Brutus and Cassius.

VARRO,
CLITUS,
CLAUDIUS,
STRATO,
LUCIUS,
DARDANIUS, } Servants to Brutus.

PINDARUS, Servant to Cassius.
CALPURNIA, Wife to Cæsar.
PORTIA, Wife to Brutus.

Senators, Citizens, Guards, Attendants, Servants, &c.

SCENE: ROME; THE NEIGHBOURHOODS OF SARDIS; AND PHILIPPI.

DRAMATIS PERSONÆ] First given imperfectly by Rowe and more fully by Theobald. There is in F^1, both in stage-directions and the text, confusion between the romance ending of proper names in *-o* and the classical ending in *-us*. *Varrus* appears for *Varro* in IV iii 243. *Antonio* appears as well as *Antony* with genitives *Antonio's*, *Antonies*. Likewise we have *Octauius* with genitives *Octauio's*, *Octauius*. *Claudio* appears for *Claudius* and *Flauius* has also the form *Flauio*. *Casca* is spelt *Caska* and *Calpurnia* is spelt *Calphurnia*. *Marullus* appears as *Murellus* and *Murrellus*. There seems to be confusion between *Lucius* and *Lucilius* in IV ii 50, 52. Two officers, Labeo and Flavius, are addressed in V iii 108.

THE TRAGEDY

OF

JULIUS CÆSAR

ACT I

SCENE I. ROME. A STREET.

Enter Flavius, Marullus, and certain Commoners over the Stage.

FLAVIUS
Hence! Home, you idle creatures, get you home!
Is this a holiday? What! know you not,
Being mechanical, you ought not walk
Upon a labouring day without the sign
Of your profession? Speak, what trade art thou?
CARPENTER Why, sir, a carpenter.
MARULLUS
Where is thy leather apron and thy rule?
What dost thou with thy best apparel on?
You, sir, what trade are you?
COBBLER Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler.
MARULLUS But what trade art thou? Answer me directly.
COBBLER A trade, sir, that I hope I may use with a safe conscience, which is indeed, sir, a mender of bad soles.
MARULLUS
What trade, thou knave? Thou naughty knave, what trade?

THE . . . CÆSAR] From Ff. ACT I SCENE I.] Ff Actus Primus. Scæna Prima. ROME. A STREET.] Added by Cam after Theobald. *Enter . . . Stage.*] From Ff. (Ff Murellus,) *and . . . Stage.*] Cam and others and certain *Commoners*. Craik, Delius and a rabble of Citizens. Chambers, Mason, Kittredge, NCE follow F. The speech-prefixes in this Scene in F^1 are: Flauius, Fla.; Car.; Mur.; Cobl., Cob. 6, 10 CARPENTER . . . COBBLER] Ff Car. . . . Cob. Capell throughout the Scene 1. C . . . 2. C. Cam, Globe, Craig, Lobban, Herford, Houghton prefixed as for First and Second Commoner. Craik, Delius prefixed for 1 Cit. and 2 Cit. Chambers, Mason, Kittredge, NCE followed F. 15 MARULLUS] Ff Fla. Capell Mur. (for F's Murellus). Malone, Cam and others ascribe to Marullus. Knight adhered to Flavius as speaker, but, as Craik remarked, this does not explain Marullus's *me* in l. 18.

COBBLER Nay, I beseech you, sir, be not out with me. Yet, if you be out, sir, I can mend you.

MARULLUS What mean'st thou by that? Mend me, thou saucy fellow!

COBBLER Why, sir, cobble you.

FLAVIUS Thou art a cobbler, art thou?

COBBLER Truly, sir, all that I live by is with the awl. I meddle with no tradesman's matters, nor women's matters, but withal. I am indeed, sir, a surgeon to old shoes: when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork.

FLAVIUS

But wherefore art not in thy shop to-day?
Why dost thou lead these men about the streets?

COBBLER Truly, sir, to wear out their shoes, to get myself into more work. But indeed, sir, we make holiday, to see Cæsar and to rejoice in his triumph.

MARULLUS

Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climbed up to walls and battlements,
To tow'rs and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The livelong day with patient expectation
To see great Pompey pass the streets of Rome.
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks
To hear the replication of your sounds
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood?
Be gone!

16, 17 Yet, . . . out,] Keightley *But if you should be out,* 23, 24 withal. I] F¹ *withal I* F²·³ *withall I* F⁴ *withal, I* Farmer *with awl. I* Cam and others follow Farmer. Chambers, Macmillan *withal I* Delius, Kittredge, NCE *with all. I* A common pun at the time of writing. 32 Wherefore . . . home?] Two lines in Ff, ending *reioyce? . . . home?* 37 Pompey? . . . oft] Ff Pompey *many . . . oft?* Rowe's correction. 44 an] Craig, Mason, Houghton *a*

Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.

FLAVIUS

Go, go, good countrymen, and, for this fault,
Assemble all the poor men of your sort;
Draw them to Tiber banks and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.

Exeunt all the Commoners.

See, whe'er their basest metal be not moved:
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capitol;
This way will I. Disrobe the images
If you do find them decked with ceremonies.

MARULLUS

May we do so?
You know it is the feast of Lupercal.

FLAVIUS

It is no matter: let no images
Be hung with Cæsar's trophies. I'll about,
And drive away the vulgar from the streets.
So do you too, where you perceive them thick.
These growing feathers plucked from Cæsar's wing
Will make him fly an ordinary pitch,
Who else would soar above the view of men
And keep us all in servile fearfulness. *Exeunt.*

SCENE II. ROME. A PUBLIC PLACE.

Enter Cæsar, Antony, for the course, Calpurnia, Portia, Decius, Cicero, Brutus, Cassius, Casca, a great crowd following, among them a Soothsayer; after them Marullus and Flavius.

CÆSAR

Calpurnia!

CASCA Peace, ho! Cæsar speaks.

CÆSAR Calpurnia!

60 *Exeunt . . . Commoners.*] From Ff. Capell, etc., Craik, Delius, Exeunt Citizens. Cam and others follow F. 61 whe'er] Ff *where* Hanmer, Craik, Delius, Craig, Lobban, Kittredge, Houghton *whe'r* Cam, Globe, Chambers, Herford, Mason *whether* NCE *whe'er* SCENE II.] Added by Pope. ROME. . . . PLACE.] Added by Ed. after Rowe. *Enter . . . Flavius.*] From Ff with

CALPURNIA
Here, my lord.
CÆSAR
Stand you directly in Antonius' way
When he doth run his course. Antonius!
ANTONY
Cæsar, my lord?
CÆSAR
Forget not, in your speed, Antonius,
To touch Calpurnia, for our elders say
The barren, touchéd in this holy chase,
Shake off their sterile curse.
ANTONY I shall remember:
When Cæsar says 'Do this,' it is performed.
CÆSAR
Set on, and leave no ceremony out. *Music.*
SOOTHSAYER
Cæsar!
CÆSAR
Ha! who calls?
CASCA
Bid every noise be still: peace yet again!

Music ceases.

addition after Capell *a great . . . them* Cam, Globe, Herford (with Capell's addition) precede by *Flourish* and omit *after . . . Flavius.* Craik, Delius, Craig, Lobban, Houghton, Macmillan begin (following Rowe) *Enter, in procession, with music,* and admit *a great . . . them* and omit *after Flavius.* Kittredge begins [Music.] and follows F with addition as in Capell. Chambers, NCE follow F. Ff spell Calphurnia, . . . Caska, . . . Murellus Mason follows F, adding: Enter [in solemn procession, with music] Cæsar, . . . Casca, [a great crowd following, among them] a Soothsayer, etc. The speech-prefixes in this Sc. in F^1 are: Cæs.; Cask., Caska; Calp.; Ant.; Sooth.; Br., Brut., Bru., Brutus; Cassi., Cassius, Cas. For l. 178 Booth gives prefix Brn. 1 speaks.] Capell, Cam, Craik, Delius, Craig, Lobban, Mason, Kittredge, Houghton, Macmillan add [Music ceases. 3 Antonius'] Ff Antonio's Pope's change. 4, 6 Antonius] Ff Antonio Pope's change. 6-9 Forget not . . . curse.] Antony was a celebrant at this Lupercalia of 44 B.C. Brooke: Plutarch, i 92, reads: "Many noblewomen and gentlewomen also go of purpose to stand in their [the celebrants'] way, and do put forth their hands to be striken . . . persuading themselves that, being with child, they shall have good delivery, and also, being barren, that it will make them to conceive with child" (Plutarch, 738). The significance of the incident in the play is that Cæsar wanted an heir in view of his possible kingship. See also note to III ii 91. 11 *Music.*] Added by Ed. (in accordance with l. 16), following Capell, Craik, Delius, Craig, Lobban, Mason, Kittredge, Houghton, Macmillan. Cam, Globe, Herford, NCE add Flourish. Chambers omits. 14 *Music ceases.*] Added by Capell, Craik, Delius, Craig,

CÆSAR
Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry 'Cæsar.' Speak: Cæsar is turned to hear.
SOOTHSAYER
Beware the Ides of March.
CÆSAR What man is that?
BRUTUS
A Soothsayer bids you beware the Ides of March.
CÆSAR
Set him before me: let me see his face.
CASSIUS
Fellow, come from the throng: look upon Cæsar.
CÆSAR
What sayst thou to me now? Speak once again.
SOOTHSAYER
Beware the Ides of March.
CÆSAR
He is a dreamer: let us leave him. Pass.

Sennet. Exeunt. Manent Brutus and Cassius.

CASSIUS
Will you go see the order of the course?
BRUTUS
Not I.
CASSIUS
I pray you, do.
BRUTUS
I am not gamesome. I do lack some part
Of that quick spirit that is in Antony.
Let me not hinder, Cassius, your desires:
I'll leave you.
CASSIUS
Brutus, I do observe you now of late:
I have not from your eyes that gentleness
And show of love as I was wont to have.
You bear too stubborn and too strange a hand
Over your friend that loves you.
BRUTUS Cassius,
Be not deceived. If I have veiled my look,
I turn the trouble of my countenance

Lobban, Mason, Kittredge, Houghton, Macmillan. Cam, Globe, Chambers, Herford, NCE omit. 24 *Sennet. . . . Cassius.*] From Ff. ($F^{1,3}$ Manet). Cam and others Sennet. Exeunt all but Brutus and Cassius. Chambers, Kittredge follow F.

Merely upon myself. Vexéd I am
Of late with passions of some difference,
Conceptions only proper to myself,
Which give some soil perhaps to my behaviours;
But let not therefore my good friends be grieved—
Among which number, Cassius, be you one—
Nor construe any further my neglect
Than that poor Brutus with himself at war
Forgets the shows of love to other men.

CASSIUS

Then, Brutus, I have much mistook your passion;
By means whereof this breast of mine hath buried
Thoughts of great value, worthy cogitations.
Tell me, good Brutus, can you see your face?

BRUTUS

No, Cassius, for the eye sees not itself
But by reflection, by some other things.

CASSIUS

'Tis just.
And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard
Where many of the best respect in Rome,
Except immortal Cæsar, speaking of Brutus,
And groaning underneath this age's yoke,
Have wished that noble Brutus had his eyes.

BRUTUS

Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me?

CASSIUS

Therefore, good Brutus, be prepared to hear:
And since you know you cannot see yourself
So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of.
And be not jealous on me, gentle Brutus.
Were I a common laugher, or did use

52, 53 No, . . . things.] As in Rowe. Three lines in Ff, ending Cassius: . . . *reflection*, . . . *things*. 58 That . . . heard] As in Rowe. Two lines in Ff, ending *shadow*: . . . *heard*. 63 Into . . . Cassius,] As in Rowe. Two lines in Ff, ending *you* . . . Cassius? 71 jealous on] =suspicious of 72 laugher,] Ff *Laughter*, Rowe's change. Editors have followed Rowe, but Craik had misgivings over both *laughter* and *laugher* and Kinnear advocated *talker* which

To stale with ordinary oaths my love
To every new protester: if you know
That I do fawn on men and hug them hard,
And after scandal them; or if you know
That I profess myself in banqueting
To all the rout, then hold me dangerous.

Flourish and shout.

BRUTUS
What means this shouting? I do fear the people
Choose Cæsar for their king.

CASSIUS
Ay, do you fear it?
Then must I think you would not have it so.

BRUTUS
I would not, Cassius, yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honour in one eye and death i' th' other,
And I will look on both indifferently:
For let the gods so speed me as I love
The name of honour more than I fear death.

CASSIUS
I know that virtue to be in you, Brutus,
As well as I do know your outward favour.
Well, honour is the subject of my story.
I cannot tell what you and other men
Think of this life, but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Cæsar: so were you.
We both have fed as well, and we can both
Endure the winter's cold as well as he.
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me 'Dar'st thou, Cassius, now

Macmillan thought had much plausibility. Hudson, Wright, and Miss Porter and Miss Clarke suggested that *laughter* meant object of laughter or laughing-stock. The word *laughter* occurs twice again in this play at IV iii 49, 114, and the second case has been thought to support *laughter* in the present passage; but there is a difference in the sense; and we may perhaps be persuaded by Kellner's instances (p. 61) of *ght* for *gh* that Rowe's change is justified. See also Furness, 31. 79, 80 What . . . king.] As in Rowe. Three lines in Ff, ending *Showting?* . . . Cæsar . . . *King.* 86 th'] Cam and others *the* Instances where editors have supplied similar elided letters are not as a rule further noticed in the footnotes to this play.

Leap in with me into this angry flood,
And swim to yonder point?' Upon the word,
Accoutred as I was, I plungéd in
And bade him follow: so indeed he did.
The torrent roared, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point proposed,
Cæsar cried 'Help me, Cassius, or I sink!'
I, as Æneas our great ancestor
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tirèd Cæsar. And this man
Is now become a god, and Cassius is
A wretched creature, and must bend his body
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake. 'Tis true, this god did shake!
His coward lips did from their colour fly,
And that same eye whose bend doth awe the world
Did lose his lustre. I did hear him groan.
Ay, and that tongue of his that bade the Romans
Mark him and write his speeches in their books,
Alas, it cried, 'Give me some drink, Titinius,'
As a sick girl. Ye gods! it doth amaze me
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone.

Shout. Flourish.

BRUTUS
Another general shout!
I do believe that these applauses are
For some new honours that are heaped on Cæsar.

CASSIUS
Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,

123 bend] Daniel conj. *beam* *bend* of the eye means glance. *Cf. Ant. and Cleopatra* II ii 211-213, *Her gentlewomen . . . tended her 'ith' eyes, And made their bends adornings.* 139 some time] $F^{1,2}$ *sometime,*

But in ourselves, that we are underlings.
Brutus and Cæsar: what should be in that Cæsar?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
Brutus will start a spirit as soon as Cæsar.
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say till now that talked of Rome
That her wide walls encompassed but one man?
Now is it Rome indeed, and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say
There was a Brutus once that would have brooked
Th' eternal devil to keep his state in Rome
As easily as a king.

BRUTUS

That you do love me, I am nothing jealous;
What you would work me to, I have some aim.
How I have thought of this and of these times,
I shall recount hereafter. For this present,
I would not, so with love I might entreat you,
Be any further moved. What you have said
I will consider; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time

155 walls] Ff *Walkes* or *walks* Rowe, Cam and others *walls* Delius, Chambers, Lobban, Mason, Houghton, Macmillan *walks* 156 Rome . . . room] A frequent pun, Rome being pronounced as *room* 160 eternal] Johnson and others would read *infernal* and Wright thought *eternal* used to avoid trouble under the Act to Restrain Abuses in Players (3 Jac. 1: see Chambers: ES, iv 338). Steevens explained the passage as meaning that Lucius Junius Brutus would as soon have submitted to the perpetual dominion of a dæmon as to the lasting government of a king. Delius treats *eternal* as a mere strengthening adjective and compares *eternal devil* with *eternal villain* in *Oth.*, Lv ii 131, which he explains as *arrant villain* (Erzchurke). See also Furness, 42. 166 not, so . . . you,] Ff *not so* (*with . . . you*) Theobald *not* (*so . . . you*)

Is like to lay upon us.

CASSIUS

I am glad that my weak words
Have struck but thus much show of fire from Brutus.

Enter Cæsar and his Train.

BRUTUS

The games are done, and Cæsar is returning.

CASSIUS

As they pass by, pluck Casca by the sleeve;
And he will, after his sour fashion, tell you
What hath proceeded worthy note to-day.

BRUTUS

I will do so: but, look you, Cassius,
The angry spot doth glow on Cæsar's brow,
And all the rest look like a chidden train.
Calpurnia's cheek is pale, and Cicero
Looks with such ferret and such fiery eyes
As we have seen him in the Capitol,
Being crossed in conference by some senators.

CASSIUS

Casca will tell us what the matter is.

CÆSAR

Antonius!

ANTONY

Cæsar?

CÆSAR

Let me have men about me that are fat,
Sleek-headed men, and such as sleep o' nights.
Yond Cassius has a lean and hungry look:
He thinks too much. Such men are dangerous.

ANTONY

Fear him not, Cæsar: he's not dangerous.
He is a noble Roman, and well given.

CÆSAR

Would he were fatter! But I fear him not.
Yet if my name were liable to fear,

176, 177 l . . . Brutus.] As in Ff. Walker proposed to end lines in *glad . . . show . . . Brutus* and Craig, Chambers, Mason, Kittredge, Houghton, Macmillan so arrange. Cam, Globe, Craik, Delius, Lobban, Herford, NCE follow F. 177 *Enter . . . Train.*] Placed as in Ff. Dyce, Cam and others place after l. 181. Craik, Kittredge, NCE follow F. 183 glow] F^1 *glow* F^2 *hlow* $F^{3, 4}$ *blow* 188 senators.] Walker, Dyce *senator.* 190 Antonius!] Ff Antonio. Pope's change, widely adopted. Chambers *Antonio!* 193 o' nights.] $F^{1, 2}$ *a-nights:* $F^{3, 4}$ *a nights:* Cam and others *o' nights:* or *o' nights.* Chambers, Kittredge, Macmillan *a-nights.*

I do not know the man I should avoid
So soon as that spare Cassius. He reads much;
He is a great observer, and he looks
Quite through the deeds of men. He loves no plays
As thou dost, Antony; he hears no music.
Seldom he smiles, and smiles in such a sort
As if he mocked himself, and scorned his spirit
That could be moved to smile at anything.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves,
And therefore are they very dangerous.
I rather tell thee what is to be feared
Than what I fear; for always I am Cæsar.
Come on my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.

Sennet. Exeunt Cæsar and all his Train but Casca.

CASCA
You pulled me by the cloak. Would you speak with me?

BRUTUS
Ay, Casca: tell us what hath chanced to-day
That Cæsar looks so sad.

CASCA Why, you were with him, were you not?

BRUTUS I should not then ask Casca what had chanced.

CASCA Why, there was a crown offered him; and being offered him, he put it by with the back of his hand, thus: and then the people fell a-shouting.

BRUTUS What was the second noise for?

CASCA Why, for that too.

CASSIUS They shouted thrice. What was the last cry for?

CASCA Why, for that too.

BRUTUS Was the crown offered him thrice?

CASCA Ay, marry, was't, and he put it by thrice, every time gentler than other; and at every putting by mine honest neighbours shouted.

CASSIUS Who offered him the crown?

CASCA Why, Antony.

BRUTUS Tell us the manner of it, gentle Casca.

CASCA I can as well be hanged as tell the manner of it. It was mere foolery: I did not mark it. I saw Mark Antony offer him a crown,—yet 'twas not a crown neither, 'twas one of these coronets. And, as I told you, he put it by once: but for all that, to my thinking, he would fain have had it. Then he offered it to

214 *Sennet. . . . Casca.*] Ff Sennit. Exeunt Cæsar and his Traine. 222 a-shouting.] Ff *a shouting*. Dyce's hyphen, generally adopted.

him again; then he put it by again: but, to my thinking, he was very loath to lay his fingers off it. And then he offered it the third time; he put it the third time by: and still as he refused it, the rabblement hooted and clapped their chopped hands and threw up their sweaty nightcaps and uttered such a deal of stinking breath because Cæsar refused the crown, that it had almost choked Cæsar; for he swounded and fell down at it. And for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

CASSIUS But, soft, I pray you. What, did Cæsar swound?

CASCA He fell down in the market-place and foamed at mouth and was speechless.

BRUTUS 'Tis very like. He hath the falling sickness.

CASSIUS

No, Cæsar hath it not: but you, and I,
And honest Casca, we have the falling sickness.

CASCA I know not what you mean by that, but I am sure Cæsar fell down. If the tag-rag people did not clap him and hiss him according as he pleased and displeased them, as they use to do the players in the theatre, I am no true man.

BRUTUS What said he when he came unto himself?

CASCA Marry, before he fell down, when he perceived the common herd was glad he refused the crown, he plucked me ope his doublet and offered them his throat to cut. And I had been a man of any occupation, if I would not have taken him at a word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, if he had done or said anything amiss, he desired their worships to think it was his infirmity. Three or four wenches, where I stood, cried 'Alas, good soul!' and forgave him with all their hearts. But there's no heed to be taken of them: if Cæsar had stabbed their mothers, they would have done no less.

BRUTUS And after that, he came thus sad away?

CASCA Ay.

CASSIUS Did Cicero say anything?

CASCA Ay, he spoke Greek.

242 hooted] F^{1-3} *howted*, F^4 *houted*, Hanmer, Craik, Craig, Lobban, Mason, Houghton, Macmillan *shouted* Johnson, Cam and others *hooted* (see I iii 28). Clarendon remarks that it was clearly a cry of applause and thinks that probably the initial letter was lost in the printing. chopped] Ff *chopt* Malone, Cam, etc. *chopped* Knight, Globe *chapped* Kittredge *chopt* NCE *chapp'd* 245 swounded] Ff *swoonded*, Cam and others *swounded* Craik, Chambers *swooned*. Delius, Kittredge *swoonded* 251 like. He] Ff *like he* Cam, Craik, Delius, Craig, Lobban, Herford, Mason, Houghton *like: he* Kittredge *like. He* Chambers, NCE *like; he* Macmillan *like he* ('*Tis . . . like.* = Probably.) 256 use] Theobald *used*

CASSIUS To what effect?

CASCA Nay, and I tell you that, I'll ne'er look you i' th' face again. But those that understood him smiled at one another and shook their heads, but for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

CASSIUS Will you sup with me to-night, Casca?

CASCA No, I am promised forth.

CASSIUS Will you dine with me to-morrow?

CASCA Ay, if I be alive, and your mind hold, and your dinner worth the eating.

CASSIUS Good: I will expect you.

CASCA Do so: farewell, both. *Exit.*

BRUTUS
What a blunt fellow is this grown to be!
He was quick mettle when he went to school.

CASSIUS
So is he now in execution
Of any bold or noble enterprise,
However he puts on this tardy form.
This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.

BRUTUS
And so it is. For this time I will leave you.
To-morrow, if you please to speak with me,
I will come home to you, or, if you will,
Come home to me and I will wait for you.

CASSIUS
I will do so. Till then, think of the world.

Exit Brutus.

Well, Brutus, thou art noble; yet, I see,
Thy honourable metal may be wrought
From that it is disposed. Therefore it is meet

277, 278 it was Greek to me.] But Casca spoke Greek. At the assassination Cæsar cried in Latin, " 'O vile traitor Casca, what doest thou?' And Casca in Greek to his brother, 'Brother, help me' " (Brooke: Plutarch, i 101; Plutarch, 741). Wright in Clarendon, 106, describes Casca's professed ignorance of Greek as affected: it seems, however, that Shakespeare departed from Plutarch here in order to demonstrate the character of Cicero who spoke Greek evasively to gain time. 278 Marullus] F^1 Murrellus F^{2-4} Murellus 294 digest] $F^{1,2}$ *disgest* 296 And . . . you.] Two lines in Ff, ending *is: . . . you:* 303 it is] F^1 *it is* F^2 *tis* $F^{3,4}$, Delius, Craig, Lobban, Mason, Houghton, Macmillan *'tis* Cam and others *it is* (refers second *it is*)

That noble minds keep ever with their likes;
For who so firm that cannot be seduced?
Cæsar doth bear me hard, but he loves Brutus.
If I were Brutus now and he were Cassius,
He should not humour me. I will this night,
In several hands, in at his windows throw,
As if they came from several citizens,
Writings, all tending to the great opinion
That Rome holds of his name, wherein obscurely
Cæsar's ambition shall be glancéd at.
And after this let Cæsar seat him sure;
For we will shake him, or worse days endure *Exit.*

SCENE III. ROME. A STREET.

Thunder and lightning. Enter, from opposite sides, Casca, with his sword drawn, and Cicero.

CICERO
Good even, Casca. Brought you Cæsar home?
Why are you breathless? And why stare you so?

CASCA
Are not you moved, when all the sway of earth
Shakes like a thing unfirm? O Cicero,
I have seen tempests when the scolding winds
Have rived the knotty oaks, and I have seen
Th' ambitious ocean swell and rage and foam,
To be exalted with the threat'ning clouds;
But never till to-night, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,
Or else the world too saucy with the gods
Incenses them to send destruction.

CICERO
Why, saw you anything more wonderful?

CASCA
A common slave—you know him well by sight—
Held up his left hand, which did flame and burn
Like twenty torches joined, and yet his hand
Not sensible of fire remained unscorched.

SCENE III.] Added by Capell. ROME. A STREET.] Added by Ed. after Capell. *from opposite sides, . . with his sword drawn,*] Added by Cam after Capell and Rowe (Ff Caska,). The speech-prefixes in this Sc. in F^1 are: Cic.; Cask., Caska; Cassi.; Cinna. 10 tempest . . . fire.] Ff *Tempest-dropping-fire.* (F^4 omits second hyphen) Rowe cancelled hyphens and eds. follow.

Besides—I ha' not since put up my sword—
Against the Capitol I met a lion,
Who glazed upon me and went surly by
Without annoying me: and there were drawn
Upon a heap a hundred ghastly women,
Transformèd with their fear, who swore they saw
Men all in fire walk up and down the streets.
And yesterday the bird of night did sit
Even at noonday upon the market-place,
Hooting and shrieking. When these prodigies
Do so conjointly meet, let not men say
'These are their reasons: they are natural.'
For I believe they are portentous things
Unto the climate that they point upon.

CICERO

Indeed, it is a strange-disposèd time:
But men may construe things after their fashion
Clean from the purpose of the things themselves.
Comes Cæsar to the Capitol to-morrow?

CASCA

He doth, for he did bid Antonius
Send word to you he would be there to-morrow.

CICERO

Good night then, Casca. This disturbèd sky
Is not to walk in.

CASCA Farewell, Cicero.

Exit Cicero.

Enter Cassius.

CASSIUS

Who's there?

CASCA A Roman.

CASSIUS Casca, by your voice.

19 ha'] From Ff. Capell, Craik, Delius, Craig, Chambers, Mason, Houghton *have* Cam and others *ha'* 21 glazed] Ff *glaz'd* Rowe, Globe, Clarendon, Craik, Delius, Craig, Lobban, Herford, Mason, Kittredge *glared* or *glar'd* Cam, Chambers *glazed* Houghton, NCE, Macmillan *glaz'd* Kittredge: SP, 813, gives various instances, from Robert of Brunne onwards, of *glaze* meaning 'stare'; but concludes that *glared* is here the correct reading. *glaze* meaning 'stare' is cited in Wright: DD, as in use in Cornwall and Devon. 26 bird of night] The owl. Holland's *Pliny* I x, chap. xii, p. 276: "The Scritch-Owle alwaies betokeneth some heauie newes and is most execrable and accursed, and namely, in the presages of publick affaires." 28 Hooting] F^{1-3} *Howting*, F^4 *Houting*, Editors *Hooting* 33 strange-disposéd] F^{2-4} and some copies of F^1 lack hyphen which is generally adopted. 37 Antonius] Ff, Chambers Antonio 39, 40 Good . . . in.] Arranged as in Rowe. In Ff lines end in Caska: . . . *in*

CASCA
Your ear is good. Cassius, what night is this!
CASSIUS
A very pleasing night to honest men.
CASCA
Who ever knew the heavens menace so?
CASSIUS
Those that have known the earth so full of faults.
For my part, I have walked about the streets,
Submitting me unto the perilous night,
And thus unbracéd, Casca, as you see,
Have bared my bosom to the thunder-stone;
And when the cross blue lightning seemed to open
The breast of heaven, I did present myself
Even in the aim and very flash of it.
CASCA
But wherefore did you so much tempt the heavens?
It is the part of men to fear and tremble
When the most mighty gods by tokens send
Such dreadful heralds to astonish us.
CASSIUS
You are dull, Casca, and those sparks of life
That should be in a Roman you do want,
Or else you use not. You look pale and gaze
And put on fear and cast yourself in wonder,
To see the strange impatience of the heavens;
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts from quality and kind,
Why old men, fools, and children calculate,
Why all these things change from their ordinance,
Their natures and preformed faculties,
To monstrous quality, why, you shall find
That heaven hath infused them with these spirits,
To make them instruments of fear and warning
Unto some monstrous state.

42 Your . . . this!] Two lines in Ff, ending *good. . . . this?* what night] Craik *what a night* 57-60 You . . . wonder,] Rowe's arrangement, generally adopted. Five lines in Ff, ending Caska: . . . *Roman, . . . not. . . . feare, . . . wonder,* 65 men, fools,] Ff *men, Fooles,* Lettsom proposed *men fool* and has been followed by Cam, Globe, Clarendon, Innes, Herford, Kittredge. Craik, Delius, Craig, Chambers, Lobban, Mason, Houghton, NCE, Macmillan *men, fools,* Kittredge finds an antithesis in his reading: old men, naturally wise, act and talk like fools, and children, naturally foolish, show prophetic wisdom. 71-73 Unto . . . night] As in Ff. Two lines, ending *Casca, . . . night;* in Hanmer, Craik.

Now could I, Casca, name to thee a man
Most like this dreadful night
That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol,—
A man no mightier than thyself or me
In personal action, yet prodigious grown
And fearful, as these strange eruptions are.

CASCA
'Tis Cæsar that you mean: is it not, Cassius?

CASSIUS
Let it be who it is: for Romans now
Have thews and limbs like to their ancestors;
But, woe the while! our fathers' minds are dead,
And we are governed with our mothers' spirits:
Our yoke and sufferance show us womanish.

CASCA
Indeed they say the senators to-morrow
Mean to establish Cæsar as a king;
And he shall wear his crown by sea and land,
In every place save here in Italy.

CASSIUS
I know where I will wear this dagger then:
Cassius from bondage will deliver Cassius.
Therein, ye gods, you make the weak most strong:
Therein, ye gods, you tyrants do defeat.
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.
If I know this, know all the world besides,
That part of tyranny that I do bear
I can shake off at pleasure.

Thunder still.

CASCA So can I:
So every bondman in his own hand bears
The power to cancel his captivity.

CASSIUS
And why should Cæsar be a tyrant then?
Poor man! I know he would not be a wolf
But that he sees the Romans are but sheep.

75 Capitol,—] Dash added by Delius. 79 'Tis . . . Cassius?] As in Rowe. Two lines in Ff, ending *meane:* . . . Cassius?

He were no lion, were not Romans hinds.
Those that with haste will make a mighty fire
Begin it with weak straws. What trash is Rome,
What rubbish and what offal, when it serves
For the base matter to illuminate
So vile a thing as Cæsar! But, O grief,
Where hast thou led me? I perhaps speak this
Before a willing bondman: then I know
My answer must be made. But I am armed,
And dangers are to me indifferent.

CASCA
You speak to Casca, and to such a man
That is no fleering telltale. Hold, my hand.
Be factious for redress of all these griefs,
And I will set this foot of mine as far
As who goes farthest.

CASSIUS There's a bargain made.
Now know you, Casca, I have moved already
Some certain of the noblest-minded Romans
To undergo with me an enterprise
Of honourable-dangerous consequence;
And I do know by this they stay for me
In Pompey's porch: for now, this fearful night,
There is no stir or walking in the streets,
And the complexion of the element
In favour's like the work we have in hand,
Most bloody, fiery, and most terrible.

Enter Cinna.

CASCA
Stand close awhile, for here comes one in haste.

CASSIUS
'Tis Cinna: I do know him by his gait.

117 Hold, my] From Ff. Theobald *Hold my* Singer, NCE *Hold,— my* 120 farthest.] Craig, Mason, Houghton, Macmillan *furthest* 122 noblest-minded] Rowe's hyphen, generally adopted. 124 honourable-dangerous] Capell's hyphen, widely adopted. Chambers omits. 125 know by this] Ff *know by this*, Cam, Delius, Kittredge, NCE, Macmillan *know, by this* Craik, Craig, Mason, Houghton *know by this* Globe, Chambers, Lobban, Herford *know, by this*, 129 In favour's like] $F^{1, 2}$ *Is Fauors, like* $F^{3, 4}$ *Is Favours, like* Rowe read *Is feav'rous, like* Many early eds. followed him and Kellner supports him. Other proposals included Browning's *Is Mavors, like* (*Mavors*=Mars): see Furness, 69, 70, who questions the need for change, and explains the F passage as meaning "the complexion of the element is bloody and terrible favors." Keightley, Cam and modern eds. read *In favour's like* (*favour*=aspect)

He is a friend. Cinna, where haste you so?

CINNA

To find out you. Who's that? Metellus Cimber?

CASSIUS

No, it is Casca: one incorporate
To our attempts. Am I not stayed for, Cinna?

CINNA

I am glad on't. What a fearful night is this!
There's two or three of us have seen strange sights.

CASSIUS

Am I not stayed for? Tell me.

CINNA Yes, you are.
O Cassius, if you could
But win the noble Brutus to our party—

CASSIUS

Be you content. Good Cinna, take this paper,
And look you lay it in the prætor's chair,
Where Brutus may but find it; and throw this
In at his window. Set this up with wax
Upon old Brutus' statue. All this done,
Repair to Pompey's porch, where you shall find us.
Is Decius Brutus and Trebonius there?

CINNA

All but Metellus Cimber, and he's gone
To seek you at your house. Well, I will hie,
And so bestow these papers as you bade me.

CASSIUS

That done, repair to Pompey's theatre.

Exit Cinna.

Come, Casca, you and I will yet ere day
See Brutus at his house. Three parts of him
Is ours already, and the man entire
Upon the next encounter yields him ours.

CASCA

O, he sits high in all the people's hearts;
And that which would appear offence in us
His countenance, like richest alchemy,
Will change to virtue and to worthiness.

137 I . . . this!] Two lines in F¹, ending *on't. . . . this?* F²⁻⁴ end in *on't. . . . Night?* omitting *is this* 139-141 Yes, . . . party—] Arranged as in Singer. Three lines in Ff, ending Cassius, . . . Brutus . . . *party—* Cam and others end *are could . . . party—* Craik are.— . . . *could . . . party!*

CASSIUS
Him and his worth and our great need of him
You have right well conceited. Let us go,
For it is after midnight, and ere day
We will awake him and be sure of him. *Exeunt.*

ACT II

SCENE I. ROME. BRUTUS'S ORCHARD.

Enter Brutus.

BRUTUS
What, Lucius, ho!
I cannot, by the progress of the stars,
Give guess how near to day. Lucius, I say!
I would it were my fault to sleep so soundly.
When, Lucius, when? Awake, I say! What, Lucius!

Enter Lucius.

LUCIUS
Called you, my lord?

BRUTUS
Get me a taper in my study, Lucius.
When it is lighted, come and call me here.

LUCIUS
I will, my lord. *Exit.*

BRUTUS
It must be by his death: and, for my part,
I know no personal cause to spurn at him,
But for the general. He would be crowned:
How that might change his nature, there's the question.
It is the bright day that brings forth the adder;
And that craves wary walking. Crown him?—that!—
And then, I grant, we put a sting in him,
That at his will he may do danger with.

ACT II SCENE I.] Ff Actus Secundus. ROMP. . . . *Brutus.*] Ff Enter Brutus in his Orchard. The speech-prefixes in this Sc. in F^1 are: Brut., Bru.; Luc.; Cass., Cas.; Decius; Cask.; Cin., Cyn.; Metel., Met.; Treb.; Por.; Cai. [for Ligarius] 3 to day.] NCE *to-day.* 5 when?] Ff *when?* Delius, Craig, Lobban, Houghton, NCE, Macmillan *when!* These editors treat as an interjection. 15 *him*?--that!—] Ff *him that,* Rowe *him—that—* Cam, Craik, Herford *him?—that;*—(Craik *That;*—) Delius *him!—that!* Craig, Houghton *him?—that!* Lobban *him!—that;*— Kittredge *him—that!* NCE *him? That*— Chambers, Macmillan *him! that!* Mason *him that,*

Th' abuse of greatness is when it disjoins
Remorse from power. And, to speak truth of Cæsar,
I have not known when his affections swayed
More than his reason. But 'tis a common proof
That lowliness is young ambition's ladder,
Whereto the climber-upward turns his face;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Cæsar may:
Then, lest he may, prevent. And, since the quarrel
Will bear no colour for the thing he is,
Fashion it thus, that what he is, augmented,
Would run to these and these extremities:
And therefore think him as a serpent's egg,
Which, hatched, would as his kind grow mischievous,
And kill him in the shell.

Enter Lucius.

LUCIUS
The taper burneth in your closet, sir.
Searching the window for a flint I found
This paper thus sealed up, and I am sure
It did not lie there when I went to bed.

Gives him the letter.

BRUTUS
Get you to bed again: it is not day.
Is not to-morrow, boy, the Ides of March?

19 Remorse] The Elizabethan meaning of *remorse* must be kept in mind. Moulton, 187, explains as "human sympathy"; Schmidt as "compunction of conscience"; Onions as "pity, compassion." 23 climber-upward] Ff *Climber vpward* Warburton added the hyphen. Rowe and a few early eds., and Craik and Chambers among the more modern, followed F. Delius thought *upward* related directly perhaps to *turns* Craik considered the point determined by *Macbeth* IV ii 24, "Things at the worst will cease, or else climb upward . . ." —which is not altogether convincing. 40 Ides] Ff *first* The correction was by Warburton and Theobald, who have been generally followed, but Delius, Macmillan read *first*. Hunter, ii 150, ascribed the error to a transcriber, feeling sure Shakespeare well understood that the Ides was the fifteenth of the month from a passage in North's *Plutarch*. Clarendon, Delius and Macmillan thought Sh. had in mind a passage in North, which has no reference to the situation, at the beginning of II i: "Cassius asked him [Brutus] if he were determined to be in the Senate-house, the first day of the month of March, . . ." (Brooke: Plutarch, i 122; Plutarch, p. 995). Wright had little doubt that Shakespeare wrote *first* (Clarendon, 121). See also Furness, 78.

LUCIUS
I know not, sir.
BRUTUS
Look in the calendar and bring me word.
LUCIUS
I will, sir. *Exit.*
BRUTUS
The exhalations whizzing in the air
Give so much light that I may read by them.

Opens the letter and reads.

'Brutus, thou sleep'st. Awake and see thyself.
Shall Rome, &c. Speak, strike, redress!
Brutus, thou sleep'st: awake.'

Such instigations have been often dropped
Where I have took them up.
'Shall Rome, &c.' Thus must I piece it out:
Shall Rome stand under one man's awe? What, Rome?
My ancestors did from the streets of Rome
The Tarquin drive when he was called a king.
'Speak, strike, redress.' Am I entreated
To speak and strike? O Rome, I make thee promise,
If the redress will follow, thou receivest
Thy full petition at the hand of Brutus!

Enter Lucius.

LUCIUS
Sir, March is wasted fifteen days.

Knock within.

BRUTUS
'Tis good. Go to the gate: somebody knocks.

Exit Lucius.

46-48 'Brutus, . . . awake.'] Italics in Ff as one message. Capell thought that the message ended at *redress!* and that the last line began Brutus's reflections upon it. Chambers, Kittredge, NCE,.Macmillan so treated the text. *&c.* is quadrisyllabic, as suits the metre. 55 entreated] Pope, etc. *entreated then* 57 receivest] Rowe, Delius, Craig, Lobban, Houghton, Macmillan *receiv'st* 59 fifteen] From Ff. Cam, Delius, Chambers, Herford, Kittredge, Houghton, NCE, Macmillan *fifteen* Theobald, Globe, Craik, Craig. Mason, Lobban, *fourteen* Theobald pointed out that only fourteen days of the month had actually elapsed. 60 *Exit Lucius.*] Added by Theobald.

Since Cassius first did whet me against Cæsar
I have not slept.
Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma or a hideous dream.
The Genius and the mortal instruments
Are then in council, and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.

Enter Lucius.

LUCIUS
Sir, 'tis your brother Cassius at the door,
Who doth desire to see you.
BRUTUS Is he alone?
LUCIUS
No, sir, there are moe with him.
BRUTUS Do you know them?
LUCIUS
No, sir. Their hats are plucked about their ears,
And half their faces buried in their cloaks,
That by no means I may discover them
By any mark of favour.
BRUTUS Let 'em enter.

Exit Lucius.

They are the faction. O Conspiracy,
Sham'st thou to show thy dang'rous brow by night,
When evils are most free? O, then, by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? Seek none, Conspiracy:
Hide it in smiles and affability.
For if thou path, thy native semblance on,
Not Erebus itself were dim enough

67 man,] F¹ *a man* F²⁻⁴ *man* Malone, etc., Craik, Delius, NCE *a man* Cam and others *man* 70 brother] Cassius married Brutus's sister Junia Tertulla. 72 moe] Ff *moe* Rowe, Delius, Craig, NCE *more* Cam and others *moe* 83 thou path, . . . on,] F¹, ³, ⁴ *thou path . . . on,* F² *thou path, . . . on,* Emendations include *hath, hadst, put* for *path,* Johnson followed F² and explained as "walk in thy true form." Coleridge remarks (i 16): "Surely, there need be no scruple in treating this 'path' as a mere misprint or mis-script for 'put.' " Bulloch *thy path . . . own,* NED quotes Drayton, "This river did so strangely path itself . . ." (See Furness, 86). *path*=go forward. Cam, etc. *path,*

To hide thee from prevention.

Enter the Conspirators, Cassius, Casca, Decius, Cinna, Metellus Cimber, and Trebonius.

CASSIUS
I think we are too bold upon your rest.
Good morrow, Brutus. Do we trouble you?

BRUTUS
I have been up this hour, awake all night.
Know I these men that come along with you?

CASSIUS
Yes, every man of them; and no man here
But honours you; and everyone doth wish
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.

BRUTUS He is welcome hither.

CASSIUS
This, Decius Brutus.

BRUTUS He is welcome too.

CASSIUS
This, Casca; this, Cinna; and this, Metellus Cimber.

BRUTUS
They are all welcome.
What watchful cares do interpose themselves
Betwixt your eyes and night?

CASSIUS
Shall I entreat a word?

They whisper.

DECIUS
Here lies the east. Doth not the day break here?

CASCA
No.

CINNA
O, pardon, sir, it doth, and yon grey lines
That fret the clouds are messengers of day.

CASCA
You shall confess that you are both deceived.
Here, as I point my sword, the sun arises;
Which is a great way growing on the south,
Weighing the youthful season of the year.
Some two months hence up higher toward the north
He first presents his fire, and the high east
Stands as the Capitol, directly here.

85 *Cimber,*] Omitted in Ff.

BRUTUS
Give me your hands all over, one by one.
CASSIUS
And let us swear our resolution.
BRUTUS
No, not an oath. If not the face of men,
The sufferance of our souls, the time's abuse,—
If these be motives weak, break off betimes,
And every man hence to his idle bed:
So let high-sighted tyranny range on
Till each man drop by lottery. But if these,
As I am sure they do, bear fire enough
To kindle cowards and to steel with valour
The melting spirits of women, then, countrymen,
What need we any spur but our own cause
To prick us to redress? What other bond
Than secret Romans that have spoke the word
And will not palter? And what other oath
Than honesty to honesty engaged
That this shall be or we will fall for it?
Swear priests and cowards and men cautelous,
Old feeble carrions and such suffering souls
That welcome wrongs; unto bad causes swear
Such creatures as men doubt: but do not stain
The even virtue of our enterprise,
Nor th' insuppressive mettle of our spirits,
To think that or our cause or our performance
Did need an oath; when every drop of blood
That every Roman bears, and nobly bears,
Is guilty of a several bastardy

114 If . . . men,] For *not* Theobald had *that* M. Mason conj. *faith* for *face* as apposite with reference to ll. 124-140, *what . . . him.* Johnson explained *face* as "the countenance, the regard, the esteem of the public" (see Furness, 90). Warburton's *fate* for *face* had Singer's support. Delius translates the phrase as "If not that which our miens display" (unsere Mienen zeigen); and Kittredge explains as "the sad and anxious looks of our fellow-citizens." In support of Kittredge, *cf. Ant. and Cleopatra* II vi 53, 54: "I know not What counts harsh fortune casts upon my face;" The context seems to show that Brutus here refers to the obvious distress created by the troubles of the times. 115 abuse,—] Ff *Abuse;* Theobald's change. 118 high-sighted tyranny] Ff *high-sighted-Tyranny* Schmidt glosses *high-sighted* as *supercilious*, to which Onions adds *arrogant* 122 women, then,] F^1 *women. Then* $F^{2, 3}$ *women; Then* F^4 *women; Then,* 129 cautelous,]=crafty. (*cf.* Latin *cautela* and *cf. Coriolanus* IV i 33). 136 oath; when] Ff *Oath. When* The F punctuation is a case of strong internal punctuation as pointed out by Simpson: SP, 70, and Alexander: SP, 17 f.

If he do break the smallest particle
Of any promise that hath passed from him.
CASSIUS
But what of Cicero? Shall we sound him?
I think he will stand very strong with us.
CASCA
Let us not leave him out.
CINNA No, by no means.
METELLUS
O, let us have him, for his silver hairs
Will purchase us a good opinion,
And buy men's voices to commend our deeds.
It shall be said his judgement ruled our hands;
Our youths and wildness shall no whit appear,
But all be buried in his gravity.
BRUTUS
O, name him not. Let us not break with him,
For he will never follow anything
That other men begin.
CASSIUS Then leave him out.
CASCA
Indeed he is not fit.
DECIUS
Shall no man else be touched but only Cæsar?
CASSIUS
Decius, well urged. I think it is not meet
Mark Antony, so well beloved of Cæsar,
Should outlive Cæsar. We shall find of him
A shrewd contriver; and you know his means,
If he improve them, may well stretch so far
As to annoy us all: which to prevent,
Let Antony and Cæsar fall together.
BRUTUS
Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;
For Antony is but a limb of Cæsar.
Let us be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Cæsar,
And in the spirit of men there is no blood.
O, that we then could come by Cæsar's spirit,
And not dismember Cæsar! But, alas,
Cæsar must bleed for it! And, gentle friends,

166 Let us] Ff *Let's* Pope, Cam and others *Let us* NCE *Let's* 169 that we then] From Ff. Craig, Mason, Houghton *then that we*

Let's kill him boldly, but not wrathfully;
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds.
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage
And after seem to chide 'em. This shall make
Our purpose necessary and not envious:
Which so appearing to the common eyes,
We shall be called purgers, not murderers.
And for Mark Antony, think not of him;
For he can do no more than Cæsar's arm
When Cæsar's head is off.

CASSIUS Yet I fear him,
For in the ingrafted love he bears to Cæsar—

BRUTUS
Alas, good Cassius, do not think of him.
If he love Cæsar, all that he can do
Is to himself take thought and die for Cæsar:
And that were much he should, for he is given
To sports, to wildness and much company.

TREBONIUS
There is no fear in him: let him not die;
For he will live and laugh at this hereafter.

Clock strikes.

BRUTUS
Peace! count the clock.

CASSIUS The clock hath stricken three.

TREBONIUS
'Tis time to part.

CASSIUS But it is doubtful yet
Whether Cæsar will come forth to-day or no;
For he is superstitious grown of late,
Quite from the main opinion he held once
Of fantasy, of dreams and ceremonies.
It may be these apparent prodigies,
The unaccustomed terror of this night
And the persuasion of his augurers,
May hold him from the Capitol to-day.

DECIUS
Never fear that. If he be so resolved,
I can o'ersway him; for he loves to hear

183 I fear] Pope, Keightley, Craik *I do fear* 184 Cæsar—] Ff Cæsar. Rowe's dash, generally adopted. 187 himself] F¹ *himselfe;* F²⁻⁴ *himselfe*, Pope, Chambers *himself* Cam, etc. *himself*, Delius *himself*,— Mason *himself:* Kittredge, NCE *himself*—

That unicorns may be betrayed with trees
And bears with glasses, elephants with holes,
Lions with toils and men with flatterers:
But when I tell him he hates flatterers,
He says he does, being then most flatteréd.
Let me work:
For I can give his humour the true bent,
And I will bring him to the Capitol.

CASSIUS
Nay, we will all of us be there to fetch him.

BRUTUS
By the eighth hour. Is that the uttermost?

CINNA
Be that the uttermost, and fail not then.

METELLUS
Caius Ligarius doth bear Cæsar hard,
Who rated him for speaking well of Pompey.
I wonder none of you have thought of him.

BRUTUS
Now, good Metellus, go along by him.
He loves me well, and I have given him reasons.
Send him but hither, and I'll fashion him.

CASSIUS
The morning comes upon's. We'll leave you, Brutus.
And, friends, disperse yourselves; but all remember
What you have said and show yourselves true Romans.

BRUTUS
Good gentlemen, look fresh and merrily:
Let not our looks put on our purposes;
But bear it as our Roman actors do,
With untired spirits and formal constancy.
And so, good morrow to you everyone.

Exeunt. Manet Brutus.

Boy! Lucius! Fast asleep! It is no matter:
Enjoy the honey-heavy dew of slumber.
Thou hast no figures nor no fantasies
Which busy care draws in the brains of men:
Therefore thou sleep'st so sound.

Enter Portia.

PORTIA Brutus, my lord!

213 eighth] F1-3 *eight* F4 *eighth* 221 The . . . Brutus.] Two lines in Ff, ending *vpon's:* . . . Brutus, upon's.] Capell, etc., Craik, Delius *upon us:* 230 honey-heavy dew] Ff *hony-heavy-Dew* Collier, Craik, Kellner *heavy honey-dew* Cam and others *honey-heavy dew* For *dew* Gould suggests *due*

BRUTUS
Portia, what mean you? Wherefore rise you now?
It is not for your health thus to commit
Your weak condition to the raw cold morning.
PORTIA
Nor for yours neither. Y' have ungently, Brutus,
Stole from my bed. And yesternight at supper
You suddenly arose and walked about,
Musing and sighing, with your arms across;
And when I asked you what the matter was,
You stared upon me with ungentle looks.
I urged you further: then you scratched your head,
And too impatiently stamped with your foot.
Yet I insisted, yet you answered not,
But with an angry wafture of your hand
Gave sign for me to leave you. So I did,
Fearing to strengthen that impatience
Which seemed too much enkindled, and, withal,
Hoping it was but an effect of humour,
Which sometime hath his hour with every man.
It will not let you eat, nor talk, nor sleep,
And, could it work so much upon your shape
As it hath much prevailed on your condition,
I should not know you Brutus. Dear my lord,
Make me acquainted with your cause of grief.
BRUTUS
I am not well in health, and that is all.
PORTIA
Brutus is wise, and, were he not in health,
He would embrace the means to come by it.
BRUTUS
Why, so I do. Good Portia, go to bed.
PORTIA
Is Brutus sick, and is it physical
To walk unbracéd and suck up the humours
Of the dank morning? What, is Brutus sick,
And will he steal out of his wholesome bed,
To dare the vile contagion of the night,
And tempt the rheumy and unpurgéd air

237 Y' have] From Ff. Rowe, etc., Cam, Globe, Craik, Craig, Lobban, Herford, Mason, Houghton, NCE, Macmillan *You've* Steevens, Delius, Chambers *You have* Kittredge *Y' have* 246 wafture] Ff *wafter* Rowe, Cam, Globe, Delius, Craig and others *wafture* 255 you Brutus.] From F^{1-3} (F^1 Brntus). F^4 *you*, Brutus. Cam and others *you, Brutus.* Kittredge *you Brutus.*

To add unto his sickness? No, my Brutus!
You have some sick offence within your mind,
Which by the right and virtue of my place
I ought to know of: and, upon my knees,
I charm you, by my once-commended beauty,
By all your vows of love and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are heavy, and what men to-night
Have had resort to you; for here have been
Some six or seven, who did hide their faces
Even from darkness.

BRUTUS Kneel not, gentle Portia.

PORTIA
I should not need, if you were gentle Brutus.
Within the bond of marriage, tell me, Brutus,
Is it excepted I should know no secrets
That appertain to you? Am I yourself
But, as it were, in sort or limitation,
To keep with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the suburbs
Of your good pleasure? If it be no more,
Portia is Brutus' harlot, not his wife.

BRUTUS
You are my true and honourable wife,
As dear to me as are the ruddy drops
That visit my sad heart.

PORTIA
If this were true, then should I know this secret.
I grant I am a woman, but withal
A woman that Lord Brutus took to wife.
I grant I am a woman, but withal
A woman well reputed, Cato's daughter.
Think you I am no stronger than my sex,
Being so fathered and so husbanded?
Tell me your counsels, I will not disclose 'em.
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here in the thigh. Can I bear that with patience
And not my husband's secrets?

BRUTUS O ye gods,

267 his] F² *hit* 271 charm] Pope, Kinnear, Gould *charge* Kinnear thinks that *upon my knees* and *by that great vow* indicate that *charge* is the true reading. Editors *charm* 275 you are] From Ff. Craig *are you* 280 the] F¹ *tho* 283 or] Craig *of*

Render me worthy of this noble wife!

Knock within.

Hark, hark! one knocks. Portia, go in awhile;
And by and by thy bosom shall partake
The secrets of my heart.
All my engagements I will construe to thee,
All the charáctery of my sad brows.
Leave me with haste. (*Exit Portia.*) Lucius, who's that knocks?

Enter Lucius and Ligarius.

LUCIUS
Here is a sick man that would speak with you.

BRUTUS
Caius Ligarius, that Metellus spake of.
Boy, stand aside. Caius Ligarius! how?

LIGARIUS
Vouchsafe good morrow from a feeble tongue.

BRUTUS
O, what a time have you chose out, brave Caius,
To wear a kerchief! Would you were not sick!

LIGARIUS
I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.

BRUTUS
Such an exploit have I in hand, Ligarius,
Had you a healthful ear to hear of it.

LIGARIUS
By all the gods that Romans bow before,
I here discard my sickness! Soul of Rome!
Brave son, derived from honourable loins!
Thou, like an éxorcist, hast conjured up
My mortifiéd spirit. Now bid me run,
And I will strive with things impossible,
Yea, get the better of them. What's to do?

BRUTUS
A piece of work that will make sick men whole.

303 *Knock within.*] Ff Knocke. 304 awhile;] Ff *a while*, Cam, Craik, Chambers, NCE *a while;* Globe, Delius, Craig and others *awhile;* 309 *Enter. . . Ligarius.*] In Ff after Exit Portia. 311 spake] From Ff. Craig, Mason, Houghton *spoke* 315 kerchief!] To wear a kerchief, as in sickness. Malone quotes Fuller (Worthies: Cheshire, 180) to the effect that if any there be sick "they make him a posset, and tie a kerchief on his head; . . ." (Quoted in Furness, 111, Clarendon, 138). 327 A . . . whole.] Two lines in Ff, ending *worke, . . . whole*

LIGARIUS
But are not some whole that we must make sick?
BRUTUS
That must we also. What it is, my Caius,
I shall unfold to thee as we are going
To whom it must be done.
LIGARIUS Set on your foot,
And with a heart new-fired I follow you,
To do I know not what: but it sufficeth
That Brutus leads me on. *Thunder.*
BRUTUS Follow me then. *Exeunt.*

SCENE II. ROME. CÆSAR'S HOUSE.

Thunder and lightning. Enter Julius Cæsar in his nightgown.

CÆSAR
Nor heaven nor earth have been at peace to-night.
Thrice hath Calpurnia in her sleep cried out,
'Help, ho! they murder Cæsar!' Who's within?

Enter a Servant.

SERVANT
My lord?
CÆSAR
Go bid the priests do present sacrifice,
And bring me their opinions of success.
SERVANT
I will, my lord. *Exit.*

Enter Calpurnia.

CALPURNIA
What mean you, Cæsar? Think you to walk forth?
You shall not stir out of your house to-day.
CÆSAR
Cæsar shall forth. The things that threatened me
Ne'er looked but on my back: when they shall see
The face of Cæsar, they are vanishéd.
CALPURNIA
Cæsar, I never stood on ceremonies,
Yet now they fright me. There is one within,

334 *Thunder.*] From Ff. Cam and others omit. Admitted in Chambers, Mason, Kittredge, NCE. SCENE II.] Added by Rowe. ROME. CÆSAR'S HOUSE.] Added by Ed. after Cam. *nightgown.*]=dressing-gown. The speech-prefixes in this Sc. in F^1 are: Cæsar, Cæs.; Ser.; Cal., Calp.; Deci.; Pub.; Bru.; Ant.; Treb. 1 Nor . . . tonight.] Two lines in Ff, ending *Earth, . . . to night:*

Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelpéd in the streets;
And graves have yawned, and yielded up their dead;
Fierce fiery warriors fight upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses did neigh and dying men did groan,
And ghosts did shriek and squeal about the streets.
O Cæsar! these things are beyond all use,
And I do fear them.

CÆSAR What can be avoided
Whose end is purposed by the mighty gods?
Yet Cæsar shall go forth: for these predictions
Are to the world in general as to Cæsar.

CALPURNIA
When beggars die, there are no comets seen:
The heavens themselves blaze forth the death of princes.

CÆSAR
Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

Enter Servant.

What say the augurers?

19 fight] From Ff. Grant White, Globe, Craig, Chambers, Mason Kittredge, Houghton, NCE *fought* Cam and others *fight* Keightley *did fight* 23 did neigh] F¹ *do neigh*, F²⁻⁴ *did neigh*, Cam, etc. *did neigh* Malone, Delius *do neigh*, 28 Yet . . . forth:] In Marlowe's *Massacre at Paris*, c. 1592-93, are two associated lines, *Yet* Cæsar *shall goe forth.*, and *Thus* Cæsar *did goe foorth, and thus he dyed.*, spoken by the dying *Guise* when murdered (Brooke: Marlowe, ll. 1005, 1027, pp. 474, 475; Mal. Soc. Reprint, ll. 1220, 1246-47). Greg thought that *The Massacre* was the borrower (Mal. Soc. Reprint, ix). See Boas: Marlowe, 152, who differs. If the first undated octavo edition of *The Massacre* be dated 1594, which Greg prefers, then we may assume that, as O'Connor supposes (O'Connor: RS, 75), the phrase was already known and popular; but if the octavo be dated as late as 1599, as Chambers suggests (Chambers: WS, i 401), a reporting actor could have borrowed the phrase from *Julius Cæsar* and have incorporated it, together with ll. 1246-47 in a reconstruction of *The Massacre*. *The Massacre* is thoroughly corrupt and bears unmistakable signs of reconstruction. 31 princes.] F¹, ² *Princes* Craik *princes* NCE *princes*, 33 taste of death] From *Matthew* xvi 28, etc.

SERVANT
They would not have you to stir forth to-day.
Plucking the entrails of an offering forth,
They could not find a heart within the beast.
CÆSAR
The gods do this in shame of cowardice.
Cæsar should be a beast without a heart
If he should stay at home to-day for fear.
No, Cæsar shall not. Danger knows full well
That Cæsar is more dangerous than he.
We are two lions littered in one day,
And I the elder and more terrible:
And Cæsar shall go forth.
CALPURNIA Alas, my lord,
Your wisdom is consumed in confidence.
Do not go forth to-day. Call it my fear
That keeps you in the house and not your own.
We'll send Mark Antony to the Senate House,
And he shall say you are not well to-day.
Let me, upon my knee, prevail in this.
CÆSAR
Mark Antony shall say I am not well,
And, for thy humour, I will stay at home.

Enter Decius.

Here's Decius Brutus, he shall tell them so.
DECIUS
Cæsar, all hail! Good morrow, worthy Cæsar.
I come to fetch you to the Senate House.
CÆSAR
And you are come in very happy time,
To bear my greeting to the senators
And tell them that I will not come to-day.
Cannot, is false, and that I dare not, falser:
I will not come to-day. Tell them so, Decius.
CALPURNIA
Say he is sick.
CÆSAR Shall Cæsar send a lie?
Have I in conquest stretched mine arm so far,
To be afeard to tell graybeards the truth?
Decius, go tell them Cæsar will not come.

46 are] F¹, ² *heare* F³, ⁴ *hear* Theobald, Keightley, etc. *were* Capell, Cam and others *are*

DECIUS
Most mighty Cæsar, let me know some cause,
Lest I be laughed at when I tell them so.
CÆSAR
The cause is in my will: I will not come.
That is enough to satisfy the Senate.
But, for your private satisfaction,
Because I love you, I will let you know.
Calpurnia here, my wife, stays me at home.
She dreamt to-night she saw my statuë,
Which, like a fountain with an hundred spouts,
Did run pure blood, and many lusty Romans
Came smiling and did bathe their hands in it.
And these does she apply for warnings and portents
And evils imminent, and on her knee
Hath begged that I will stay at home to-day.
DECIUS
This dream is all amiss interpreted:
It was a vision fair and fortunate.
Your statue spouting blood in many pipes,
In which so many smiling Romans bathed,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, stains, relics and cognizance.
This by Calpurnia's dream is signified.
CÆSAR
And this way have you well expounded it.
DECIUS
I have, when you have heard what I can say.
And know it now: the Senate have concluded
To give this day a crown to mighty Cæsar.
If you shall send them word you will not come,
Their minds may change. Besides, it were a mock
Apt to be rendered, for someone to say
'Break up the Senate till another time,
When Cæsar's wife shall meet with better dreams.'
If Cæsar hide himself, shall they not whisper

76 statuë,] Ff *Statue*, Cam, Chambers, Herford, Kittredge, NCE *statuë*, Globe, Delius, Craig, Lobban *statua*, Craik, Mason, Houghton, Macmillan *statue*, 81 And] Hanmer, Capell, Craik, Kinnear, Chambers *Of* Kinnear quotes *1 Henry IV* v i 20, 21, *a portent Of broachéd mischief* 89 tinctures, . . cognizance.] The allusion is to the dipping of handkerchiefs in the blood of martyrs. Johnson and, after him, Onions, find also a reference to the heraldic use of *tincture* and *cognizance*. Kittredge calls the passage a good example of dramatic irony.

'Lo, Cæsar is afraid'?
Pardon me, Cæsar, for my dear dear love
To your proceeding bids me tell you this,
And reason to my love is liable.

CÆSAR
How foolish do your fears seem now, Calpurnia!
I am ashaméd I did yield to them.
Give me my robe, for I will go.

Enter Brutus, Ligarius, Metellus Cimber, Gasca, Trebonius, Cinna, and Publius.

And look where Publius is come to fetch me.

PUBLIUS
Good morrow, Cæsar.

CÆSAR Welcome, Publius.
What, Brutus, are you stirred so early too?
Good morrow, Casca. Caius Ligarius,
Cæsar was ne'er so much your enemy
As that same ague which hath made you lean.
What is't o'clock?

BRUTUS Cæsar, 'tis strucken eight.

CÆSAR
I thank you for your pains and courtesy.

Enter Antony.

See! Antony, that revels long o' nights,
Is notwithstanding up. Good morrow, Antony.

ANTONY
So to most noble Cæsar.

CÆSAR Bid them prepare within.
I am to blame to be thus waited for.
Now, Cinna. Now, Metellus. What, Trebonius!
I have an hour's talk in store for you:
Remember that you call on me to-day.
Be near me, that I may remember you.

TREBONIUS
Cæsar, I will. (*Aside*) And so near will I be,
That your best friends shall wish I had been further.

107 *Cimber,*] Omitted in Ff. 114 o'] Ff *a* Theobald's change, widely adopted. Chambers *a'*, Macmillan *a* 116 o' nights,] Ff *a-nights* Theobald, etc., Cam and others *o' nights*, Chambers, Kittredge, Macmillan *a-nights*, 119 to blame] $F^{1,2}$ *too blame* $F^{3,4}$ *to blame* The correct reading is perhaps *too blame blame* being used adjectivally as in other passages. See Abbott, 73, and Wright in Clarendon, 145 (Furness, 124). 124 (*Aside*)] Added by Rowe.

CÆSAR
Good friends, go in and taste some wine with me;
And we like friends will straightway go together.
BRUTUS (*aside*)
That every like is not the same, O Cæsar,
The heart of Brutus yearns to think upon! *Exeunt.*

SCENE III. ROME. A STREET NEAR THE CAPITOL.

Enter Artemidorus, reading a paper.

ARTEMIDORUS 'Cæsar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust not Trebonius; mark well Metellus Cimber: Decius Brutus loves thee not: thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Cæsar. If thou beest not immortal, look about you. Security gives way to conspiracy. The mighty gods defend thee!
Thy lover, ARTEMIDORUS.'

Here will I stand till Cæsar pass along,
And as a suitor will I give him this.
My heart laments that virtue cannot live
Out of the teeth of emulation.
If thou read this, O Cæsar, thou mayest live;
If not, the Fates with traitors do contrive. *Exit.*

SCENE IV. ROME. ANOTHER PART OF THE SAME STREET, BEFORE THE HOUSE OF BRUTUS.

Enter Portia and Lucius.

PORTIA
I prithee, boy, run to the Senate House:
Stay not to answer me, but get thee gone.
Why dost thou stay?
LUCIUS To know my errand, madam.

128 (*aside*)] Added by Pope. 129 yearns] F^{1-3} *earnes* F^4 *earns* Capell, Cam and others *yearns* Kittredge *erns* NCE, Macmillan *earns* SCENE III.] Added by Rowe. ROME. . . . CAPITOL.] Added by Ed. after Theobald. *reading a paper.*] Added by Rowe. Speech-prefix omitted in Ff. 1-7 'Cæsar . . . thee!] Text in italics in Ff. 13 mayest] Ff *mayest* Cam and others *mayst* Craik, Mason *mayest* SCENE IV.] Added by Capell. ROME. . . . BRUTUS.] Added by Ed. after Capell. The speech-prefixes in this Sc. in F^1 are: Por.; Luc.; Sooth.

PORTIA
I would have had thee there, and here again,
Ere I can tell thee what thou shouldst do there.
(*Aside*) O constancy, be strong upon my side!
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.
How hard it is for women to keep counsel!—
Art thou here yet?
LUCIUS Madam, what should I do?
Run to the Capitol, and nothing else?
And so return to you, and nothing else?
PORTIA
Yes, bring me word, boy, if thy lord look well,
For he went sickly forth. And take good note
What Cæsar doth, what suitors press to him.
Hark, boy! what noise is that?
LUCIUS
I hear none, madam.
PORTIA Prithee, listen well.
I heard a bustling rumour like a fray,
And the wind brings it from the Capitol.
LUCIUS
Sooth, madam, I hear nothing.

Enter the Soothsayer.

PORTIA
Come hither, fellow. Which way hast thou been?
SOOTHSAYER
At mine own house, good lady.
PORTIA
What is't o'clock?
SOOTHSAYER About the ninth hour, lady.
PORTIA
Is Cæsar yet gone to the Capitol?
SOOTHSAYER
Madam, not yet. I go to take my stand,

6 (*Aside*)] Added by Capell. Cam and others omit. Chambers, Kittredge admit. 10 should] Ff *should* Craig, Mason, Houghton *shall* 20 *Enter the Soothsayer.*] Tyrwhitt held the introduction of the Soothsayer here to be improper and thought that all he had to say should be given to Artemidorus. This is, however, the same character as appears in I ii and, with Artemidorus, in III i. For *Soothsayer* Rowe, Dyce and Grant White read *Artemidorus* in this Sc. 21 Come . . . been?] One line in Ff, Globe and others. Capell and Cam arrange *Come . . . fellow.* to complete l. 20 and *Which . . . been?* to begin line ending *lady.* 23 o'] Ff *a* Theobald's change. Chambers *a'* Macmillan *a*

To see him pass on to the Capitol.

PORTIA

Thou hast some suit to Cæsar, hast thou not?

SOOTHSAYER

That I have, lady. If it will please Cæsar
To be so good to Cæsar as to hear me,
I shall beseech him to befriend himself.

PORTIA

Why, know'st thou any harm's intended towards him?

SOOTHSAYER

None that I know will be, much that I fear may chance.
Good morrow to you. Here the street is narrow:
The throng that follows Cæsar at the heels,
Of senators, of prætors, common suitors,
Will crowd a feeble man almost to death.
I'll get me to a place more void and there
Speak to great Cæsar as he comes along. *Exit*

PORTIA

I must go in. Ay me, how weak a thing
The heart of woman is! O Brutus,
The heavens speed thee in thine enterprise!
Sure, the boy heard me. Brutus hath a suit
That Cæsar will not grant. O, I grow faint.
Run, Lucius, and commend me to my lord:
Say I am merry. Come to me again,
And bring me word what he doth say to thee.

Exeunt severally.

ACT III

SCENE I. ROME. BEFORE THE CAPITOL.

A crowd of people. Flourish. Enter Cæsar, Brutus, Cassius, Casca, Decius, Metellus Cimber, Trebonius, Cinna, Antony, Lepidus, Artemidorus, Publius, Popilius, and the Soothsayer.

CÆSAR

The Ides of March are come.

31 Why, . . . him?] Prose in Ff. 32 None . . . chance.] Two lines in Ff, ending *be*, . . . *chance:* 39 I . . . thing] Two lines in Ff, ending *in:* . . . *thing* Ay] Ff *Aye* Johnson and others, Delius *Ah* Cam and others *Ay* 40 O Brutus,] From Ff. Pope, Keightley, etc. *O Brutus, Brutus,* ACT III] Ff Actus Tertius. SCENE I.] Added by Rowe. ROME. . . . CAPITOL.] Rowe The Capitol.

SOOTHSAYER
Ay, Cæsar, but not gone.
ARTEMIDORUS
Hail, Cæsar! Read this schedule.
DECIUS
Trebonius doth desire you to o'er-read,
At your best leisure, this his humble suit.
ARTEMIDORUS
O Cæsar, read mine first, for mine's a suit
That touches Cæsar nearer. Read it, great Cæsar.
CÆSAR
What touches us ourself shall be last served.
ARTEMIDORUS
Delay not, Cæsar: read it instantly.
CÆSAR
What, is the fellow mad?
PUBLIUS Sirrah, give place.
CASSIUS
What, urge you your petitions in the street?
Come to the Capitol.

Cæsar goes to his seat in the Senate, the rest following.

POPILIUS
I wish your enterprise to-day may thrive.

Cam, Globe, Craig, Lobban, Herford, Houghton, Macmillan Rome. Before the Capitol; the Senate sitting above. Craik, Delius The same. The Capitol; the Senate sitting. Chambers, Mason Before the Capitol. Kittredge Rome. A street before the Capitol. NCE Rome. Before the Capitol. *A crowd of people.*] Added by Cam after Capell. *Cimber,*] Ff omit *Publius, Popilius,*] F^1 has only Publius and F^{2-4} only Popilius. The speech-prefixes in this Sc. in F^1 are: Cæs.; Sooth.; Art.; Deci., Decius, Dec.; Pub.; Cassi.; Popil.; Bru.; Cin., Cinna; Metel., Met.; Cask.; Treb.; Ser.; Ant. 1 CÆSAR] Globe, Craig, Lobban, Mason, Houghton, NCE, Macmillan add [To the Soothsayer.] 3 schedule.] $F^{1,2}$ *Scedule.* 8 What . . . ourself] Ff *What . . . our selfe,* Collier, Craik *That . . . us? Ourself* 12 *Cæsar . . . following.*] Added by Ed. Malone, Craik, Delius *Cæsar* enters the Capitol, the rest following. All the Senators rise. Cam, Globe, Herford, Mason, NCE *Cæsar* goes up to the Senate-house, the rest following. Chambers omits. Craig, Lobban, Houghton, Macmillan as in Cam, plus All the Senators rise. Kittredge as in Malone, less All . . . rise. It seems that the upper stage was not in use here. Cæsar's seat being in the inner stage (*cf.* GB 1, pp. 122, 123). Plutarch's account is: "Then part of Brutus' company and confederates stood round about Cæsar's chair, and part of them also came towards him, as though they made suit with Metellus Cimber, to call home his brother again from banishment: and thus prosecuting still their suit, they followed Cæsar, till he was set in his chair." (Brooke: Plutarch, i 100, 101; Plutarch, 740).

CASSIUS
What enterprise, Popilius?
POPILIUS Fare you well.

Advances to Cæsar.

BRUTUS
What said Popilius Lena?
CASSIUS
He wished to-day our enterprise might thrive.
I fear our purpose is discoveréd.
BRUTUS
Look, how he makes to Cæsar. Mark him.
CASSIUS
Casca, be sudden, for we fear prevention.
Brutus, what shall be done? If this be known,
Cassius or Cæsar never shall turn back,
For I will slay myself.
BRUTUS Cassius, be constant.
Popilius Lena speaks not of our purposes;
For, look, he smiles, and Cæsar doth not change.
CASSIUS
Trebonius knows his time; for, look you, Brutus,
He draws Mark Antony out of the way.

Exeunt Antony and Trebonius.

DECIUS
Where is Metellus Cimber? Let him go,
And presently prefer his suit to Cæsar.
BRUTUS
He is addressed. Press near and second him.
CINNA
Casca, you are the first that rears your hand.

Cæsar takes his seat.

CÆSAR
Are we all ready? What is now amiss
That Cæsar and his Senate must redress?

14 *Advances to Cæsar.*] Added by Cam after Capell and generally adopted. 19 Casca, . . . prevention.] As in Ff. Dyce, Cam, Herford add *Casca,* to l. 18. Globe and others follow F. 26 *Exeunt . . . Trebonius.*] Malone here adds Exeunt Antony and Trebonius. Cæsar and the Senators take their seats. In Plutarch's Life of Cæsar it is Decius Brutus who draws Antony off, and in the Life of Brutus it is Trebonius. A side-note in North's translation points out this difference (Brooke: Plutarch, i 132; Plutarch, 998). 30 *Cæsar . . . seat.*] Ff omit See notes to ll. 12, 26. 31 CÆSAR] $F^{1, 2, 4}$ Cæs. F^{3} Cas. Dyce, Craik assign *Are . . . ready?* to Casca; Craig assigns both lines to Casca.

METELLUS
Most high, most mighty and most puissant Cæsar,
Metellus Cimber throws before thy seat
An humble heart. *Kneeling.*
CÆSAR I must prevent thee, Cimber.
These couchings and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children. Be not fond
To think that Cæsar bears such rebel blood
That will be thawed from the true quality
With that which melteth fools, I mean, sweet words,
Low-crooked curtsies and base spaniel-fawning.
Thy brother by decree is banishéd.
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.
Know, Cæsar doth not wrong, nor without cause

35 heart.] As in Ff. Cam and others *heart:*— or *heart,*— Kittredge *heart. Kneeling.*] Added by Rowe. Chambers omits. 36 couchings] Hanmer, Keightley conj. *crouchings couch*=to stoop down, crouch, cower; to kneel; and is still used in Midland dialects (see Wright: DD). couchings=bendings low. 39 law] Ff *lane* Johnson conj., Malone, Cam and others *law* Chambers *lane* Steevens, and Fleay after him, in support of *lane* quote Jonson's *The Staple of Newes*, v i 74, 75, *A . . . lane.* Steevens and Fleay explain *lane* as "narrow conceits." Kittredge interprets *law of children.* as fickleness and change; and Clarendon explains *Into the law of children* as "which can be changed in obedience to any caprice." 43 Low- . . . curtsies] Ff *Low-crooked-curtsies*, Collier, Craik *Low-crouched curt'sies*, spaniel-fawning] Johnson's hyphen, omitted by Craik, Delius, Craig, Chambers, Lobban, Mason, Kittredge, Houghton, Macmillan. Admitted in Cam, Globe, Herford, NCE. 47, 48 Know, . . . satisfied.] From Ff. Jonson's reference to this passage in *Discoveries* (Jonson, viii 584), "*De Shakespeare nostrat*," is: "As when hee [Shakespeare] said in the person of *Cæsar*, one speaking to him; *Cæsar, thou dost me wrong.* Hee replyed: *Cæsar did never wrong, but with just cause:* . . . which were ridiculous." See also *The Staple of Newes* (Jonson, vi 280). Pope ascribed Jonson's version to the blunder of an actor heard by Jonson in the theatre. Craik, Halliwell, Ingleby, Hudson believed that Jonson reported the text as it originally was. Tyrwhitt, basing himself on Jonson, suggested the original lines were "Know Cæsar doth not wrong, but with just cause; Nor without cause will he be satisfied." Theobald Steevens thought Jonson misquoted. Collier and Cam emphasise that Jonson was probably relying on faulty memory. Jonson in *Discoveries* (Jonson, viii, p. 578, ll. 483-87 and ii 442-43) did complain of defective memory in his later years. Herford thought it probable that the original text was "Cæsar did never wrong but with just cause, Nor without cause will he be satisfied." He submits that Jonson was an exact man and not likely to have misquoted; and Dover Wilson thinks likewise. Kittredge thought it possible that Shakespeare changed the passage in deference

Will he be satisfied.

METELLUS

Is there no voice more worthy than my own,
To sound more sweetly in great Cæsar's ear
For the repealing of my banished brother?

BRUTUS

I kiss thy hand, but not in flattery, Cæsar,
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.

CÆSAR

What, Brutus!

CASSIUS Pardon, Cæsar. Cæsar, pardon.
As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.

CÆSAR

I could be well moved, if I were as you;
If I could pray to move, prayers would move me:
But I am constant as the Northern Star,
Of whose true-fixed and resting quality
There is no fellow in the firmament.
The skies are painted with unnumbered sparks:
They are all fire and every one doth shine;
But there's but one in all doth hold his place.
So in the world: 'tis furnished well with men,
And men are flesh and blood, and apprehensive;
Yet in the number I do know but one
That unassailable holds on his rank,
Unshaked of motion: and that I am he,
Let me a little show it, even in this,
That I was constant Cimber should be banished,
And constant do remain to keep him so.

CINNA

O Cæsar,—

CÆSAR Hence! Wilt thou lift up Olympus?

DECIUS

Great Cæsar,—

CÆSAR Doth not Brutus bootless kneel?

to Jonson's or another's criticism, but that even Jonson's version is defensible, or perhaps that Jonson's memory played him false. The F text seems congruous enough. For lengthy debate on the passage, see also Furness, 136-140; also Hubler, 15. For Dover Wilson see Sh. Survey 2, 36 f. Cam, Globe, Craik, Delius, Craig, Chambers, Lobban, Herford, Mason, Kittredge, Houghton, NCE, Macmillan follow F. 58 be well] From Ff. NCE *well be* ª60] Chambers adds Cassius rises. 61 true-fixed] Capell's hyphen, widely adopted. Craik omits. 74, 75 Cæsar,—] Ff Cæsar. Rowe's dashes, widely adopted. Kittredge *Cæsar!*

CASCA
Speak hands for me!

Casca first, then the other Conspirators and Marcus Brutus stab Cæsar.

CÆSAR
Et tu, Brute! Then fall, Cæsar! *Dies.*

CINNA
Liberty! Freedom! Tyranny is dead!
Run hence, proclaim, cry it about the streets.

CASSIUS
Some to the common pulpits, and cry out
'Liberty, freedom and enfranchisement!'

BRUTUS
People and Senators, be not affrighted!
Fly not, stand still. Ambition's debt is paid.

CASCA
Go to the pulpit, Brutus.

DECIUS
And Cassius too.

BRUTUS
Where's Publius?

CINNA
Here, quite confounded with this mutiny.

METELLUS
Stand fast together, lest some friend of Cæsar's
Should chance—

BRUTUS
Talk not of standing. Publius, good cheer:

76 Speak . . . me!] From Ff. (Ff *me.*). ' Cam and others *Speak, hands, for me!* (Craik, Delius *me.*) Kittredge *Speak hands for me! Casca . . . Cæsar.*] Ff They stab Cæsar. Cam, Herford, Lobban and we follow Globe. Malone, Craik, Delius Casca stabs Cæsar in the neck. Cæsar catches hold of his arm. He is then stabb'd by several other conspirators, and at last by Marcus Brutus. Craig, Chambers, Mason, Houghton, NCE, Macmillan follow F. Kittredge follows F and adds [—Casca first, Brutus last.] 77 *Et tu, Brute!*] Not in Plutarch. The words may have occurred in Richard Eedes' Latin play, *Cæsar Interfectus*, played at Oxford in 1582; and are quoted in *The True Tragedie of Richard Duke of Yorke: Et tu Brute, wilt thou stab* Cæsar *too?*, printed in 1595, and in Nicholson's *Acolastus his Afterwitte.* See Praetorius's facsimile of *True Tragedy*, p. 67; Cam, v 458; Furness, 143. The phrase also occurs in *Every Man Out of His Humour*, v vi 79 (Jonson, iii, p. 585), and is a 'play-scrap,' but the apparent reference in III iv 33 of the same play to *Julius Cæsar* III ii 100, 101, supports the view that the audience was to associate Jonson's humour with Shakespeare's use of the phrase in *Julius Cæsar.* See note to our III ii 100, 101.

There is no harm intended to your person,
Nor to no Roman else. So tell them, Publius.

CASSIUS
And leave us, Publius, lest that the people
Rushing on us should do your age some mischief.

BRUTUS
Do so: and let no man abide this deed
But we the doers.

Enter Trebonius.

CASSIUS
Where is Antony?

TREBONIUS Fled to his house amazed.
Men, wives and children stare, cry out and run
As it were doomsday.

BRUTUS Fates, we will know your pleasures.
That we shall die, we know: 'tis but the time,
And drawing days out, that men stand upon.

CASSIUS
Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.

BRUTUS
Grant that, and then is death a benefit.
So are we Cæsar's friends, that have abridged
His time of fearing death. Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords.
Then walk we forth, even to the market-place,
And waving our red weapons o'er our heads,
Let's all cry 'Peace, freedom and liberty!'

CASSIUS
Stoop then, and wash. How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!

BRUTUS
How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along
No worthier than the dust!

CASSIUS So oft as that shall be,

97 is] Pope, etc., Craik, Delius, Craig, Lobban, Houghton, Macmillan *'s* Cam and others *is* 102 CASSIUS] Ff Cask. Pope, Cam, Globe and others ascribe to Cassius. Craik, Craig, Chambers, Mason, Houghton, Macmillan ascribe to Casca. Craik suspects a misprint; and Wright thinks the speech more appropriate for Cassius who is a Stoic. Hudson disagrees. 113 over] Pope, Craig, Chambers, Houghton *o'er* 114 states] F^1 *State* 116 lies] F^1 *lye*

So often shall the knot of us be called
The men that gave their country liberty.

DECIUS
What, shall we forth?

CASSIUS Ay, every man away.
Brutus shall lead, and we will grace his heels
With the most boldest and best hearts of Rome.

Enter a Servant.

BRUTUS
Soft! who comes here? A friend of Antony's.

SERVANT
Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down;
And, being prostrate, thus he bade me say:
Brutus is noble, wise, valiant and honest;
Cæsar was mighty, bold, royal and loving.
Say I love Brutus and I honour him;
Say I feared Cæsar, honoured him and loved him.
If Brutus will vouchsafe that Antony
May safely come to him and be resolved
How Cæsar hath deserved to lie in death,
Mark Antony shall not love Cæsar dead
So well as Brutus living, but will follow
The fortunes and affairs of noble Brutus
Thorough the hazards of this untrod state
With all true faith. So says my master Antony.

BRUTUS
Thy master is a wise and valiant Roman:
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied and, by my honour,
Depart untouched.

SERVANT I'll fetch him presently.

Exit Servant.

BRUTUS
I know that we shall have him well to friend.

CASSIUS
I wish we may: but yet have I a mind
That fears him much, and my misgiving still
Falls shrewdly to the purpose.

Enter Antony.

BRUTUS
But here comes Antony. Welcome, Mark Antony.

148 But . . . Antony.] Two lines in Ff, ending Antony: . . . Antony.

ANTONY
O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well.
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank.
If I myself, there is no hour so fit
As Cæsar's death's hour, nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,
Fulfil your pleasure. Live a thousand years,
I shall not find myself so apt to die.
No place will please me so, no mean of death,
As here by Cæsar, and by you cut off,
The choice and master spirits of this age.
BRUTUS
O Antony, beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands and this our present act,
You see we do; yet see you but our hands
And this the bleeding business they have done.
Our hearts you see not: they are pitiful;
And pity to the general wrong of Rome—
As fire drives out fire, so pity pity—
Hath done this deed on Cæsar. For your part,
To you our swords have leaden points, Mark Antony.
Our arms in strength of malice, and our hearts,
Of brothers' temper, do receive you in

158 you] Theobald, Craig, Mason, Houghton *ye* 175, 176 Our . . . temper,| Ff *Our Armes in strength of malice, and our Hearts Of Brothers temper*, Pope read *exempt from malice*, for *in strength of malice*, Capell and others *no strength of malice*, Badham *unstring their malice*, Craik *in strength of welcome*, Cam and others follow F. Macmillan read *hearts*, and treated *Of brothers' temper* as qualifying both *arms* and *hearts* Herford took *in strength of malice* to mean nerved with the hatred just displayed towards Cæsar, but innocuous to Antony. NCE explains the phrase as "(though) strong in enmity." For other views, see Furness, 152, 153. It may be that *malice* is a misreading: Singer proposed *amitie* for it. Taking the text as it is, the conspirators stand before Antony bearing the weapons with which they slew Cæsar, and Brutus declares that with these same arms, capable of malice, but now with leaden points, and with brotherly temper, they receive him in, etc. Persuaded by *the strength of their Amity* in *Antony and Cleopatra* II vi 137 (which he misquotes as *Julius Cæsar*), Churton Collins supported Singer's emendation (Collins, 320).

With all kind love, good thoughts and reverence.

CASSIUS

Your voice shall be as strong as any man's
In the disposing of new dignities.

BRUTUS

Only be patient till we have appeased
The multitude, beside themselves with fear,
And then we will deliver you the cause
Why I, that did love Cæsar when I struck him,
Have thus proceeded.

ANTONY I doubt not of your wisdom.
Let each man render me his bloody hand.
First, Marcus Brutus, will I shake with you;
Next, Caius Cassius, do I take your hand;
Now, Decius Brutus, yours; now yours, Metellus;
Yours, Cinna; and, my valiant Casca, yours;
Though last, not least in love, yours, good Trebonius.
Gentlemen all,—alas, what shall I say?
My credit now stands on such slippery ground,
That one of two bad ways you must conceit me,
Either a coward or a flatterer.
That I did love thee, Cæsar, O, 'tis true.
If then thy spirit look upon us now,
Shall it not grieve thee dearer than thy death
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius! Here wast thou bayed, brave hart;
Here didst thou fall, and here thy hunters stand,
Signed in thy spoil and crimsoned in thy lethe.
O world, thou wast the forest to this hart;
And this, indeed, O world, the heart of thee.
How like a deer strucken by many princes
Dost thou here lie!

186 First,] F^1 *Flrst* 191 all,—] Ff *all:* or *all,* Rowe supplied dash, generally adopted. 199, 200 foes, . . . corse?] Ff *Foes? . . . Coarse,* Rowe's change, generally adopted. 207 lethe.] F^1 *Lethee.* $F^{2, 3}$ *Lethe.* F^4 Lethe. Pope, Craik *death.* Kinnear *slaughter.* Cam and others *lethe.* Craig *leth.* Schmidt and Onions gloss as death, the word being derived apparently through influence of *let(h)um.* Delius thinks the name of the river of the underworld is here used to denote blood, as the stream, as it were, of death.

CASSIUS
Mark Antony,—
ANTONY Pardon me, Caius Cassius.
The enemies of Cæsar shall say this:
Then, in a friend, it is cold modesty.
CASSIUS
I blame you not for praising Cæsar so;
But what compact mean you to have with us?
Will you be pricked in number of our friends,
Or shall we on, and not depend on you?
ANTONY
Therefore I took your hands, but was indeed
Swayed from the point by looking down on Cæsar.
Friends am I with you all and love you all,
Upon this hope that you shall give me reasons
Why and wherein Cæsar was dangerous.
BRUTUS
Or else were this a savage spectacle.
Our reasons are so full of good regard
That were you, Antony, the son of Cæsar,
You should be satisfied.
ANTONY That's all I seek:
And am moreover suitor that I may
Produce his body to the market-place,
And in the pulpit, as becomes a friend,
Speak in the order of his funeral.
BRUTUS
You shall, Mark Antony.
CASSIUS Brutus, a word with you.
(*Aside to Brutus*) You know not what you do. Do not consent
That Antony speak in his funeral.
Know you how much the people may be moved
By that which he will utter?
BRUTUS (*aside to Cassius*) By your pardon!—
I will myself into the pulpit first,
And show the reason of our Cæsar's death.
What Antony shall speak, I will protest
He speaks by leave and by permission,
And that we are contented Cæsar shall
Have all true rites and lawful ceremonies.
It shall advantage more than do us wrong.

212 Antony,—] Ff Antony. Rowe's dash, generally adopted. Chambers *Antony!* 233 (*Aside to Brutus*)] Added by Cam after Rowe and widely adopted. Chambers omits. 236-244] *asides* added by Capell. Cam, etc. omit. Kittredge admits.

CASSIUS (*aside to Brutus*)
I know not what may fall: I like it not.
BRUTUS
Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar,
And say you do't by our permission;
Else shall you not have any hand at all
About his funeral. And you shall speak
In the same pulpit whereto I am going,
After my speech is ended.
ANTONY Be it so:
I do desire no more.
BRUTUS
Prepare the body then, and follow us.

Exeunt. Manet Antony.

ANTONY
O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever livéd in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,
Which like dumb mouths do ope their ruby lips
To beg the voice and utterance of my tongue,
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use,
And dreadful objects so familiar,
That mothers shall but smile when they behold
Their infants quartered with the hands of war;
All pity choked with custom of fell deeds.
And Cæsar's spirit ranging for revenge,
With Até by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry 'Havoc,' and let slip the dogs of war;

263 limbs] Johnson conj. *lives* or *lymmes* (bloodhounds). Collier, Craik *loins* Staunton *tombs* Kinnear *heads* For other conjectures, see Furness, 159. The *curse . . . upon the limbs of men* refers to carnage in war. Cam and others follow F, *limbs* Delius interprets as the bodies in general of men, lost in civil war. 274 Cry 'Havoc,'] Ff *Cry hauocke*, or *Cry havock*, The meaning is to give the signal for carnage. Furness, 161, remarks that to "cry Havoc" was evidently the prerogative of the Monarch; which explains l. 273. dogs of war;] The hounds attendant upon "warlike Harry" in Prologue 1 of

That this foul deed shall smell above the earth
With carrion men, groaning for burial.

Enter Octavius's Servant.

You serve Octavius Cæsar, do you not?

SERVANT

I do, Mark Antony.

ANTONY

Cæsar did write for him to come to Rome.

SERVANT

He did receive his letters, and is coming;
And bid me say to you by word of mouth—
O Cæsar!

Seeing the body.

ANTONY

Thy heart is big: get thee apart and weep.
Passion, I see, is catching, for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?

SERVANT

He lies to-night within seven leagues of Rome.

ANTONY

Post back with speed, and tell him what hath chanced.
Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet:
Hie hence, and tell him so. Yet, stay awhile.
Thou shalt not back till I have borne this corse
Into the market-place. There shall I try,
In my oration, how the people take
The cruel issue of these bloody men;
According to the which, thou shalt discourse
To young Octavius of the state of things.
Lend me your hand.

Exeunt with Cæsar's body.

Henry V, l. 7, are famine, sword and fire; and the three "attendants" of brave Talbot in *1 Henry VI* IV ii 11 are "Lean famine, quartering steel, and climbing fire." See further in Furness, 161. 276 *Octavius's*] Ff Octauio's 282 *Seeing the body.*] Added by Rowe and widely adopted. Chambers, Kittredge omit. 284 catching, for] From F^{2-4}. F^1 *catching from* 288 Post . . . chanced.] Two lines in Ff, ending *speede, . . . chanc'd:* 298 *with Cæsar's body.*] Added by Rowe, generally adopted.

SCENE II. ROME. THE FORUM.

Enter Brutus and Cassius, with the Plebeians.

PLEBEIANS
We will be satisfied! Let us be satisfied!
BRUTUS
Then follow me, and give me audience, friends.
Cassius, go you into the other street,
And part the numbers.
Those that will hear me speak, let 'em stay here;
Those that will follow Cassius, go with him;
And public reasons shall be renderéd
Of Cæsar's death.
FIRST PLEBEIAN I will hear Brutus speak.
SECOND PLEBEIAN
I will hear Cassius; and compare their reasons,
When severally we hear them renderéd.

Exit Cassius, with some of the Plebeians.

Brutus goes into the pulpit.

THIRD PLEBEIAN
The noble Brutus is ascended. Silence!
BRUTUS
Be patient till the last.
Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear. Believe me for mine honour, and have respect to mine honour, that you may believe. Censure me

SCENE II.] Added by Rowe. ROME. THE FORUM.] Added by Ed. after Rowe. *Enter . . . Plebeians.*] Ff Enter Brutus and goes into the Pulpit, and Cassius, with the Plebeians. Guided by l. 10, some editors put the S.D. for Brutus's ascent into the pulpit or rostrum (the stage gallery?) at that point. He leaves to ascend at l. 8 and the Plebeians' talk occupies the interval. Chambers and Mason follow F; but Mason has and [presently] goes The speech-prefixes in this Sc. in F^1 are: Ple.; 1. Ple., 1.; 2., 2. Ple., 3., 3. Ple.; 4., 4. Ple.; All; Bru., Brutus; Ant., An.; Ser. Numbers of Plebeians in our sp-prefixes are as in F, as also are those in Cam, etc. For F's Ple. in l. 1, editors prefix for Citizens, except Chambers, Kittredge, NCE, Mason who follow F. For F's All. in ll. 32, 43, etc., Craik, Craig, Lobban, Houghton, Macmillan prefix for Citizens, but in 200 Craik has 2. Cit. Globe, Herford prefix for Citizens in 32, 43, etc., except in 157, 164, Several Citizens. Cam, Chambers, Kittredge, NCE, Mason follow F, except All. in 200. Delius follows F, except 2. Cit. in 200. 7, 10 renderéd] Ff *rendred* 10 *Exit . . . pulpit.*] Added by Rowe and Capell and generally adopted (Craik rostrum *for* pulpit Globe, etc. Citizens *for* Plebeians.).

in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say that Brutus' love to Cæsar was no less than his. If then that friend demand why Brutus rose against Cæsar, this is my answer: not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all freemen? As Cæsar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

ALL None, Brutus, none.

BRUTUS Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enrolled in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforced, for which he suffered death.

Enter Mark Antony and others, with Cæsar's body.

Here comes his body, mourned by Mark Antony, who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart,—that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

ALL Live, Brutus! live, live!

FIRST PLEBEIAN
Bring him with triumph home unto his house.

SECOND PLEBEIAN
Give him a statue with his ancestors.

THIRD PLEBEIAN
Let him be Cæsar.

FOURTH PLEBEIAN Cæsar's better parts
Shall be crowned in Brutus.

FIRST PLEBEIAN
We'll bring him to his house with shouts and clamours.

24 but,] Kittredge *but*— 32 Brutus,] F¹ Btutus, 36 *and others*,] Added by Malone and widely adopted. Chambers, Mason omit. 48 We'll . . . clamours.] Two lines in Ff, ending *House*, . . . *Clamors.*

BRUTUS
My countrymen,—
SECOND PLEBEIAN Peace! silence! Brutus speaks.
FIRST PLEBEIAN
Peace, ho!
BRUTUS
Good countrymen, let me depart alone,
And, for my sake, stay here with Antony.
Do grace to Cæsar's corpse, and grace his speech
Tending to Cæsar's glories, which Mark Antony
By our permission is allowed to make.
I do entreat you, not a man depart,
Save I alone, till Antony have spoke. *Exit.*
FIRST PLEBEIAN
Stay, ho! and let us hear Mark Antony.
THIRD PLEBEIAN
Let him go up into the public chair:
We'll hear him. Noble Antony, go up.
ANTONY
For Brutus' sake, I am beholding to you.

Goes into the pulpit.

FOURTH PLEBEIAN
What does he say of Brutus?
THIRD PLEBEIAN He says, for Brutus' sake,
He finds himself beholding to us all.
FOURTH PLEBEIAN
'Twere best he speak no harm of Brutus here!
FIRST PLEBEIAN
This Cæsar was a tyrant.
THIRD PLEBEIAN Nay, that's certain.
We are blest that Rome is rid of him.
SECOND PLEBEIAN
Peace! let us hear what Antony can say.
ANTONY
You gentle Romans,—
ALL Peace, ho! let us hear him.
ANTONY
Friends, Romans, countrymen, lend me your ears:
I come to bury Cæsar, not to praise him.

49 countrymen,—] F1, 3 *Country-men.* F2 *Country-men.* F4 *Country-men*— Chambers *countrymen!* 61 *Goes . . . pulpit.*] Added by Cam, Herford, NCE. Capell, Craig, Houghton, Mason, Kittredge *Goes up.* Craik, Delius. Chambers, Macmillan omit. 68 Romans,—] F1-3 *Romans.* F4 Romans— Chambers *Romans!*

The evil that men do lives after them;
The good is oft interrèd with their bones:
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious.
If it were so, it was a grievous fault,
And grievously hath Cæsar answered it.
Here, under leave of Brutus and the rest,—
For Brutus is an honourable man;
So are they all, all honourable men,—
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Cæsar seem ambitious?
When that the poor have cried, Cæsar hath wept:
Ambition should be made of sterner stuff.
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;
And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause.
What cause withholds you then to mourn for him?
O judgement! thou art fled to brutish beasts,
And men have lost their reason. Bear with me:
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

FIRST PLEBEIAN

Methinks there is much reason in his sayings.

SECOND PLEBEIAN

If thou consider rightly of the matter,

91 on the Lupercal] The Lupercal was a cave below the western corner of the Palatine where sacrifices were offered at the festival of Lupercalia on 15 February. The festival to which Antony refers was that of 44 B.C. See OCD, 519. Clarendon, 168, remarks that Shakespeare speaks of the Lupercal as if it were a hill. See also note to I ii 6-10. 100, 101 O . . . reason.] Seemingly parodied in *Every Man Out of his Humour*, III iv 33 (Jonson, iii, p. 503), where Clove says (in italics, as though a quotation), "Reason long since is fled to animals." 100 art] F¹ *are*

Cæsar has had great wrong.
THIRD PLEBEIAN Has he, masters?
I fear there will a worse come in his place.
FOURTH PLEBEIAN
Marked ye his words? He would not take the crown;
Therefore 'tis certain he was not ambitious.
FIRST PLEBEIAN
If it be found so, some will dear abide it.
SECOND PLEBEIAN
Poor soul! his eyes are red as fire with weeping.
THIRD PLEBEIAN
There's not a nobler man in Rome than Antony.
FOURTH PLEBEIAN
Now mark him, he begins again to speak.
ANTONY
But yesterday the word of Cæsar might
Have stood against the world: now lies he there,
And none so poor to do him reverence.
O masters, if I were disposed to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong and Cassius wrong,
Who, you all know, are honourable men.
I will not do them wrong: I rather choose
To wrong the dead, to wrong myself and you,
Than I will wrong such honourable men.
But here's a parchment with the seal of Cæsar:
I found it in his closet: 'tis his will.
Let but the commons hear this testament—
Which, pardon me, I do not mean to read—
And they would go and kiss dead Cæsar's wounds
And dip their napkins in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.
FOURTH PLEBEIAN
We'll hear the will! Read it, Mark Antony.
ALL
The will, the will! We will hear Cæsar's will.
ANTONY
Have patience, gentle friends, I must not read it:
It is not meet you know how Cæsar loved you.

106 he, masters?] From Ff. Capell *he, my masters?* Cam and others follow F. Craik *he not, master?* Kittredge *he not, masters?* 106, 107 Has . . . place.] One line in Ff. (F^{1-3} *Ha's*). Divided by Capell, whom eds. follow.

You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad.
'Tis good you know not that you are his heirs;
For if you should, O, what would come of it!

FOURTH PLEBEIAN

Read the will! We'll hear it, Antony.
You shall read us the will, Cæsar's will.

ANTONY

Will you be patient? Will you stay awhile?
I have o'ershot myself to tell you of it.
I fear I wrong the honourable men
Whose daggers have stabbed Cæsar. I do fear it.

FOURTH PLEBEIAN

They were traitors! Honourable men!

ALL

The will! The testament!

SECOND PLEBEIAN

They were villains, murderers! The will!
Read the will.

ANTONY

You will compel me then to read the will?
Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend? and will you give me leave?

ALL

Come down

SECOND PLEBEIAN

Descend.

He comes down from the pulpit.

THIRD PLEBEIAN

You shall have leave.

FOURTH PLEBEIAN

A ring! Stand round.

FIRST PLEBEIAN

Stand from the hearse! Stand from the body!

SECOND PLEBEIAN

Room for Antony, most noble Antony.

ANTONY

Nay, press not so upon me. Stand far off.

143, 144 Read . . . will.] Prose in Craik. 144 will, Cæsar's] Keightley after Capell *will. Read Cæsar's* 157 ALL] Cam conj. First Cit. Globe, Herford, Several Cit. 158 *He . . . pulpit.*] Added by Rowe, followed by Cam, Craik, Delius. Globe, Craig and others Antony comes down. Chambers omits. 163 far] F^{1-3} *farre* Dyce *far'* Cam, etc. *far* This *farre* may represent the abbreviated

ALL
Stand back. Room! Bear back.
ANTONY
If you have tears, prepare to shed them now.
You all do know this mantle. I remember
The first time ever Cæsar put it on:
'Twas on a summer's evening, in his tent,
That day he overcame the Nervii.
Look, in this place ran Cassius' dagger through.
See what a rent the envious Casca made.
Through this the well-belovéd Brutus stabbed;
And as he plucked his curséd steel away,
Mark how the blood of Cæsar followed it,
As rushing out of doors, to be resolved
If Brutus so unkindly knocked or no.
For Brutus, as you know, was Cæsar's angel.
Judge, O you gods, how dearly Cæsar loved him!
This was the most unkindest cut of all;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquished him. Then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statuë,
Which all the while ran blood, great Cæsar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourished over us.
O, now you weep, and I perceive you feel
The dint of pity. These are gracious drops.
Kind souls, what weep you when you but behold
Our Cæsar's vesture wounded? Look you here!
Here is himself, marred, as you see, with traitors.
FIRST PLEBEIAN
O piteous spectacle!
SECOND PLEBEIAN
O noble Cæsar!
THIRD PLEBEIAN
O woeful day!

comparative *farther* (*cf.* the Folio *where* for *whether* which we print as *whe'er*). Macmillan thinks the comparative is intended and Kittredge holds that it may be. 169 Nervii.] F¹, ² Neruij. F³, ⁴ Nervii. (Historically, Antony was not present at this great battle, 57 B.C.) 184 statuë,] Ff *Statue* Steevens, Globe, Delius, Craig, Lobban *statua*, Cam, Chambers, Herford, Kittredge, Houghton, NCE *statuë*, Craik, Mason, Macmillan *statue*,

FOURTH PLEBEIAN
O traitors, villains!
FIRST PLEBEIAN
O most bloody sight!
SECOND PLEBEIAN
We will be revenged.
ALL
Revenge! About! Seek! Burn! Fire! Kill!
Slay! Let not a traitor live!
ANTONY
Stay, countrymen.
FIRST PLEBEIAN
Peace there! hear the noble Antony.
SECOND PLEBEIAN We'll hear him, we'll follow him, we'll die with him.
ANTONY
Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable.
What private griefs they have, alas, I know not,
That made them do it. They are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts.
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him.
For I have neither writ, nor words, nor worth,

199-201 We . . . live!] In Ff these lines end in *Reuenge . . . slay, . . . liue.* 199 revenged.] Ff *reueng'd:* 200 ALL] In Ff this speech continues that of Second Plebeian. The change after a suggestion by G. White and Delius was adopted by Globe and Cam, and after them, Craig, Chambers, Lobban, Herford, Mason, Kittredge, Houghton, NCE, Macmillan. Craik and Delius follow F. Some editors separate the interjections by dashes without notes of exclamation. 213-219 I am . . . right on.] This disclaimer of the tricks of oratory by Antony was stated by Cicero in *De Oratore* to have been made by Antony's grandfather, Marcus Antonius, a reputed orator. Shakespeare probably read of this in Sidney's *Apology* and transferred the claim to the grandson. (Text in Gregory Smith, i 203, and 1613 edn. of *Arcadia*, etc., p. 517.) *Cf.* Atkins, 133. It was this very "playne sensiblenes" that Antony claimed to employ. 217 writ,] F^1 *writ* F^{2-4} *wit* Johnson and Malone read *writ* interpreting the word as meaning a written or premeditated speech. Craik, 267, scolded Malone for it; and editors have adopted F^2's change of F^1 and read *wit* *writ*, however, is used here, in our view, in the sense in which Shakespeare several times uses it, which Schmidt defines as "a mandate, a precept issued from the proper authority," and in which it is used in such

Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on.
I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor poor dumb mouths,
And bid them speak for me. But were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits, and put a tongue
In every wound of Cæsar, that should move
The stones of Rome to rise and mutiny.

ALL
We'll mutiny.

FIRST PLEBEIAN
We'll burn the house of Brutus.

THIRD PLEBEIAN
Away, then! Come, seek the conspirators.

ANTONY
Yet hear me, countrymen. Yet hear me speak.

ALL
Peace, ho! Hear Antony. Most noble Antony!

ANTONY
Why, friends, you go to do you know not what.
Wherein hath Cæsar thus deserved your loves?
Alas, you know not. I must tell you then.
You have forgot the will I told you of.

ALL
Most true! The will! Let's stay and hear the will.

ANTONY
Here is the will, and under Cæsar's seal.
To every Roman citizen he gives,
To every several man, seventy-five drachmas.

SECOND PLEBEIAN
Most noble Cæsar! We'll revenge his death.

THIRD PLEBEIAN
O royal Cæsar!

ANTONY
Hear me with patience.

ALL
Peace, ho!

ANTONY
Moreover, he hath left you all his walks,
His private arbours and new-planted orchards,
On this side Tiber. He hath left them you,

phrases as "the tenor of the Emperor's writ" in *Cymbeline* III vii 1. In this passage *writ* then means official authority, and *action* is used for accomplishment, as in *Julius Cæsar* I iii 77. See also *Hamlet* II ii 381.

And to your heirs for ever; common pleasures,
To walk abroad and recreate yourselves.
Here was a Cæsar! When comes such another?

FIRST PLEBEIAN

Never, never. Come, away, away!
We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.

SECOND PLEBEIAN

Go fetch fire.

THIRD PLEBEIAN

Pluck down benches.

FOURTH PLEBEIAN

Pluck down forms, windows, anything.

Exeunt Plebeians with the body.

ANTONY

Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt.

Enter Servant.

How now, fellow!

SERVANT

Sir, Octavius is already come to Rome.

ANTONY

Where is he?

SERVANT

He and Lepidus are at Cæsar's house.

ANTONY

And thither will I straight to visit him.
He comes upon a wish. Fortune is merry,
And in this mood will give us anything.

SERVANT

I heard him say Brutus and Cassius
Are rid like madmen through the gates of Rome.

ANTONY

Belike they had some notice of the people,
How I had moved them. Bring me to Octavius. *Exeunt.*

256 *Exeunt . . . body.*] Ff Exeunt Plebeians. (F^1 Exit). Rowe added with the body. Cam and some others for Plebeians read Citizens. 258 Take . . . fellow!] Two lines in Ff, ending *wilt. . . . Fellow? Enter Servant.*] After *Fellow?* in Ff. 265 him] Capell, Craik *them*

SCENE III. ROME. A STREET.

Enter Cinna the poet, and after him the Plebeians.

CINNA
I dreamt to-night that I did feast with Cæsar,
And things unluckily charge my fantasy:
I have no will to wander forth of doors,
Yet something leads me forth.

FIRST PLEBEIAN What is your name?

SECOND PLEBEIAN Whither are you going?

THIRD PLEBEIAN Where do you dwell?

FOURTH PLEBEIAN Are you a married man or a bachelor?

SECOND PLEBEIAN Answer every man directly.

FIRST PLEBEIAN Ay, and briefly.

FOURTH PLEBEIAN Ay, and wisely.

THIRD PLEBEIAN Ay, and truly, you were best.

CINNA What is my name? Whither am I going? Where do I dwell? Am I a married man or a bachelor? Then, to answer every man directly and briefly, wisely and truly: wisely I say I am a bachelor.

SECOND PLEBEIAN That's as much as to say, they are fools that marry. You'll bear me a bang for that, I fear. Proceed: directly.

CINNA Directly, I am going to Cæsar's funeral.

FIRST PLEBEIAN As a friend or an enemy?

CINNA As a friend.

SECOND PLEBEIAN That matter is answered directly.

FOURTH PLEBEIAN For your dwelling, briefly.

CINNA Briefly, I dwell by the Capitol.

THIRD PLEBEIAN Your name, sir, truly.

CINNA Truly, my name is Cinna.

FIRST PLEBEIAN Tear him to pieces! He's a conspirator.

CINNA I am Cinna the poet, I am Cinna the poet.

FOURTH PLEBEIAN Tear him for his bad verses, tear him for his bad verses.

CINNA I am not Cinna the conspirator.

SCENE III.] Added by Capell. ROME. A STREET.] Added by Ed. after Capell. *Enter . . . Plebeians.*] From Ff. Capell, Cam and others omit and . . . Plebeians. Chambers, Kittredge, NCE follow F. The speech-prefixes in this Sc. in F^1 are: Cinna, Cin.; I.; 2.; 3.; 4. Cam and others as in III ii prefix as for Citizen instead of Plebeian. Kittredge, NCE and we follow F. 4 forth.] Editors who omit and . . . Plebeians at the head of this Sc., here add Enter Citizens. following Capell. 17 SECOND PLEBEIAN] Craik prefixes Cit. 27 FIRST PLEBEIAN] Craig, Lobban, Houghton prefix as for Second Citizen. Mason Sec. Ple.

FOURTH PLEBBIAN It is no matter, his name's Cinna. Pluck but his name out of his heart, and turn him going.

THIRD PLEBEIAN Tear him, tear him! Come, brands, ho! Firebrands! To Brutus', to Cassius': burn all. Some to Decius' house, and some to Casca's; some to Ligarius'! Away, go!

Exeunt.

ACT IV

SCENE I. A HOUSE IN ROME.

Enter Antony, Octavius, and Lepidus.

ANTONY
These many then shall die: their names are pricked.

OCTAVIUS
Your brother too must die. Consent you, Lepidus?

LEPIDUS
I do consent—

OCTAVIUS Prick him down, Antony.

LEPIDUS
Upon condition Publius shall not live,
Who is your sister's son, Mark Antony.

ANTONY
He shall not live: look, with a spot I damn him.
But, Lepidus, go you to Cæsar's house:
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.

LEPIDUS
What, shall I find you here?

OCTAVIUS
Or here, or at the Capitol.

Exit Lepidus.

32 FOURTH PLEBEIAN] Craik, Delius, Craig, Chambers, Houghton, Macmillan prefix for Second Citizen (or Pleb.). 35 Brutus', to Cassius':] Capell's apostrophes, generally adopted. Decius'] F^{1-3} Decius F^4 Decius's 36 Casca's:] Ff Caska's; *or* Caska's, *Exeunt.*] Ff Exeunt all the Plebeians. ACT IV] Ff Actus Quartus. SCENE I.] Added by Rowe. A HOUSE IN ROME.] Added by Cam. According to Plutarch (Brooke: Plutarch, ii 28; Plutarch, 920), this meeting took place "in an Island environed round about with a little river"; but it is evident from ll. 7, 11 that Shakespeare places it in Rome. Capell and others identify the house as Antony's. According to Dion Cassius the spot was near Bononia (Bologna); and according to Theobald, on the authority of Appian, the triumvirate met at Mutina (Modena); but modern eds. place the scene in Rome. See Furness, 189, 190. The speech-prefixes in this Sc. in F^1 are: Ant.; Octa.; Lep. 1 pricked.] F^1 *prickt* F^2 *prikt*. 3 consent—] Ff *consent*. Knight's dash, widely adopted. Craik, Craig, Mason, Houghton follow F.

ANTONY
This is a slight unmeritable man,
Meet to be sent on errands. Is it fit,
The three-fold world divided, he should stand
One of the three to share it?
OCTAVIUS So you thought him,
And took his voice who should be pricked to die
In our black sentence and proscription.
ANTONY
Octavius, I have seen more days than you.
And though we lay these honours on this man,
To ease ourselves of divers sland'rous loads,
He shall but bear them as the ass bears gold,
To groan and sweat under the business,
Either led or driven as we point the way;
And having brought our treasure where we will,
Then take we down his load and turn him off,
Like to the empty ass, to shake his ears
And graze in commons.
OCTAVIUS You may do your will.
But he's a tried and valiant soldier.
ANTONY
So is my horse, Octavius, and for that
I do appoint him store of provender.
It is a creature that I teach to fight,
To wind, to stop, to run directly on,
His corporal motion governed by my spirit.
And, in some taste, is Lepidus but so:
He must be taught, and trained, and bid go forth;
A barren-spirited fellow; one that feeds
On objects, arts, and imitations,
Which, out of use and staled by other men,
Begin his fashion. Do not talk of him
But as a property. And now, Octavius,
Listen great things: Brutus and Cassius
Are levying powers. We must straight make head.
Therefore let our alliance be combined,
Our best friends made, our means stretched;

27 commons.] Technically the right to grazing in England on another person's lands, here applied to the land itself (Barton, 114). 36 barren-spirited] Pope's hyphen, generally adopted. 37 objects, arts,] From Ff. Theobald, etc., Delius, Craig, Herford, Houghton *abject orts* (or *orts,*) Staunton conj., Cam, Globe, NCE *abjects, orts* Craik, Chambers, Lobban, Mason, Kittredge, Macmillan follow F. The F text states that Lepidus only starts off with such objects, arts and imitations as have already grown stale by common use. 44 our means stretched;] F^1 *our meanes stretcht,* F^{2-4} *and our best meanes*

And let us presently go sit in council,
How covert matters may be best disclosed,
And open perils surest answeréd.

OCTAVIUS

Let us do so; for we are at the stake,
And bayed about with many enemies;
And some that smile have in their hearts, I fear,
Millions of mischiefs. *Exeunt.*

SCENE II. CAMP NEAR SARDIS. BEFORE BRUTUS'S TENT.

Drum. Enter Brutus, Lucilius, Lucius, and the Army. Titinius and Pindarus meet them.

BRUTUS

Stand, ho!

LUCILIUS

Give the word, ho! and stand.

BRUTUS

What now, Lucilius! Is Cassius near?

LUCILIUS

He is at hand; and Pindarus is come
To do you salutation from his master.

BRUTUS

He greets me well. Your master, Pindarus,
In his own change, or by ill officers,
Hath given me some worthy cause to wish
Things done undone: but if he be at hand
I shall be satisfied.

PINDARUS I do not doubt
But that my noble master will appear
Such as he is, full of regard and honour.

BRUTUS

He is not doubted. A word, Lucilius,

stretcht out, Cam, Globe, Herford, NCE follow F. Craik, Delius, Craig, Chambers, Lobban, Mason, Kittredge, Macmillan follow F^2. Houghton *and our means stretch'd;* Keightley strongly favoured Malone's *our means stretch'd to the utmost.* J.D. in N. & Q., 6 October, 1877, proposed *our meanys stretch'd* (Furness, 195). Young: EP, 196, similarly proposes *our meinies stretch'd* (M.E. *meyné*=company, forces.) Shakespeare has the word in *K. Lear* II iv 34, *They summoned up their meiny.* 50, 51 And . . . mischiefs.] An adaptation of *Psalm* xxviii 3 (Noble: B, 78). SCENE II.] Added by Rowe. CAMP . . . TENT.] Added by Cam after Rowe. *Lucius,*] Added by Malone. The speech-prefixes in this Sc. in F^1 are: Bru., Brut.; Lucil.; Pin.; Cassi. 5 master.] Craik, Craig, Gordon, Houghton, after Capell, add *Pindarus* gives a letter to *Brutus.* 13, 14 Lucilius, . . . you.] $F^{1, 2}$ Lucillius . . . *you:* (F^2 Lucilius) $F^{3, 4}$

How he received you. Let me be resolved.

LUCILIUS

With courtesy and with respect enough;
But not with such familiar instances,
Nor with such free and friendly conference,
As he hath used of old.

BRUTUS

Thou hast described
A hot friend cooling. Ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforcéd ceremony.
There are no tricks in plain and simple faith;
But hollow men, like horses hot at hand,
Make gallant show and promise of their mettle;

Low march within.

But when they should endure the bloody spur,
They fall their crests and like deceitful jades
Sink in the trial. Comes his army on?

LUCILIUS

They mean this night in Sardis to be quartered.
The greater part, the horse in general,
Are come with Cassius.

BRUTUS

Hark! he is arrived.

Enter Cassius and his powers.

March gently on to meet him.

CASSIUS

Stand, ho!

BRUTUS

Stand, ho! Speak the word along.

FIRST SOLDIER

Stand!

Lucilius, . . . *you:* Cam *Lucilius, . . . you:* Globe, Craig, Lobban, Herford, Mason, Houghton *Lucilius; . . . you,* Craik, Delius *Lucilius: . . . you,* Chambers *Lucilius! . . . you,* Kittredge *Lucilius, . . . you.* NCE *Lucilius: . . . you* 24 *Low . . . within.*] As in Ff. After *Cassius.* l. 30 in Cam, Craik, Delius, Lobban, Macmillan. After l. 30 in Globe, Craig, Herford, Mason, Houghton. In Chambers after *trial.* l. 27. Kittredge, NCE follow F. Some editors omit *Low* 30 *his powers.*] From Ff. Rowe, Craik, Delius, Craig, Houghton, Macmillan Soldiers. Cam and others follow F. 34-36 FIRST SOLDIER . . . SECOND SOLDIER . . . THIRD SOLDIER] Ff have no speech-prefixes to these three commands *Stand.* Editors generally follow Capell in prefixing for First, Second and Third Soldier. (or Officer.) It may be that the commands were spoken off-stage to represent large forces without. Rowe, Craik used the S.D. Within. Staunton marked Without.

SECOND SOLDIER
Stand!
THIRD SOLDIER
Stand!
CASSIUS
Most noble brother, you have done me wrong.
BRUTUS
Judge me, you gods! Wrong I mine enemies?
And, if not so, how should I wrong a brother?
CASSIUS
Brutus, this sober form of yours hides wrongs;
And when you do them—
BRUTUS Cassius, be content:
Speak your griefs softly. I do know you well.
Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle. Bid them move away;
Then in my tent, Cassius, enlarge your griefs,
And I will give you audience.
CASSIUS Pindarus,
Bid our commanders lead their charges off
A little from this ground.
BRUTUS
Lucius, do you the like, and let no man
Come to our tent till we have done our conference.
Lucilius and Titinius guard our door. *Exeunt.*

SCENE III. CAMP NEAR SARDIS. BRUTUS'S TENT.

Enter Brutus and Cassius.

CASSIUS
That you have wronged me doth appear in this:

50, 52 Lucius, . . . Lucilius] Ff Lucillius, . . . *Let* Lucius Craik points out the absurdity of associating Lucius, a servant boy, and Titinius, an officer of rank, in guarding the door. He thinks the error may have been in the copy and that *Let* was the printer's or editor's attempt to save the prosody of the line; and Cam, believing the error to be the author's, adheres to F. Many modern editors likewise follow F. Herford finds decisive ground for Craik's change in IV iii 127, where Lucilius is clearly "guarding the door." Herford, Lobban, NCE and we follow Craik. 52 *Exeunt.*] Ff Exeunt. Manent Brutus and Cassius. (F^1 Manet). The scene was thus continuous, according to F, with an assumed change of position as indicated in IV ii 51. SCENE III.] Added by Pope. CAMP . . . TENT.] Added by Ed. after Hanmer and Cam. *Enter . . . Cassius.*] Added by Ed. See footnote to IV ii 52. The speech-prefixes in this Sc. in F^1 are: Cassi., Cass., Cas.; Brn., Bru., Brut., Brutus; Poet; Lucil.;

You have condemned and noted Lucius Pella
For taking bribes here of the Sardians;
Wherein my letters, praying on his side,
Because I knew the man was slighted off,—

BRUTUS
You wronged yourself to write in such a case.

CASSIUS
In such a time as this it is not meet
That every nice offence should bear his comment.

BRUTUS
Let me tell you, Cassius, you yourself
Are much condemned to have an itching palm,
To sell and mart your offices for gold
To undeservers.

CASSIUS I, an itching palm!
You know that you are Brutus that speaks this,
Or, by the gods, this speech were else your last.

BRUTUS
The name of Cassius honours this corruption,
And chastisement doth therefore hide his head.

CASSIUS
Chastisement!

BRUTUS
Remember March, the Ides of March remember.
Did not great Julius bleed for justice' sake?
What villain touched his body, that did stab,
And not for justice? What, shall one of us,
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours
For so much trash as may be graspéd thus?

Mess., Messa.; Tit.; Luc.; Var.; Ghost; Clæu [*for* Clau=Claudius], Clau.; Both. Leonard Digges refers to this Sc. in his verses prefixed to the First Folio, 1623, and his verses prefixed to the 1640 edn. of Shakespeare's poems (Sh. Alln. Bk., i 318, 456). In both he describes Brutus and Cassius as at "half-sword" parley. *half-sword* means in close fight at half-sword length apart; and in Digges's passage is equivalent to our modern "at daggers drawn." 4, 5 letters, . . . man was slighted off,—] F¹ *Letters, . . . man was slighted off.* F²⁻⁴ *Letter, . . . man, was slighted off.* Malone, Cam and others *letters, . . . man, were slighted off.* NCE, Macmillan *letters, . . . man was slighted off,*— (Macmillan *off*—) Chambers follows F². It is likely that this scene of wrangling would start with an interrupted speech. 9 Let] Pope, Keightley *Yet let* Capell, Dyce *And let* Kinnear *But let* Modern eds. *Let* 13 speaks] From Ff. Pope, Globe, Delius, Craig, Lobban, Herford, Houghton *speak* Cam, Craik, Chambers, Mason, Kittredge, NCE, Macmillan *speaks*

I had rather be a dog, and bay the moon,
Than such a Roman.
CASSIUS Brutus, bait not me;
I'll not endure it! You forget yourself,
To hedge me in: I am a soldier, I,
Older in practice, abler than yourself
To make conditions.
BRUTUS Go to! You are not, Cassius.
CASSIUS
I am.
BRUTUS
I say you are not.
CASSIUS
Urge me no more, I shall forget myself.
Have mind upon your health! Tempt me no farther.
BRUTUS
Away, slight man!
CASSIUS
Is't possible?
BRUTUS Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frighted when a madman stares?
CASSIUS
O ye gods, ye gods! Must I endure all this?
BRUTUS
All this! Ay, more! Fret till your proud heart break.
Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? Must I stand and crouch
Under your testy humour? By the gods,
You shall digest the venom of your spleen,
Though it do split you; for, from this day forth
I'll use you for my mirth, yea, for my laughter,
When you are waspish.
CASSIUS Is it come to this?
BRUTUS
You say you are a better soldier.
Let it appear so: make your vaunting true,
And it shall please me well. For mine own part,
I shall be glad to learn of noble men.

27, 28 bay . . . bait] F¹ *bay . . . baite* F² *baite . . . baite* F³, ⁴ *bait . . . bait* Cam, Chambers, Herford, Lobban, Kittredge, Houghton, NCE, Macmillan *bay . . . bait* Globe, Craik, Delius, Craig, Mason *bay . . . bay* 36 farther.] From Ff. Cam, Herford, Lobban, Kittredge, NCE *farther* Globe, Craik, Delius and others *further*

CASSIUS
You wrong me every way. You wrong me, Brutus:
I said, an elder soldier, not a better.
Did I say better?
BRUTUS If you did, I care not.
CASSIUS
When Cæsar lived, he durst not thus have moved me.
BRUTUS
Peace, peace! you durst not so have tempted him.
CASSIUS
I durst not!
BRUTUS
No.
CASSIUS
What, durst not tempt him!
BRUTUS For your life you durst not.
CASSIUS
Do not presume too much upon my love.
I may do that I shall be sorry for.
BRUTUS
You have done that you should be sorry for.
There is no terror, Cassius, in your threats;
For I am armed so strong in honesty
That they pass by me as the idle wind
Which I respect not. I did send to you
For certain sums of gold, which you denied me:
For I can raise no money by vile means!
By heaven, I had rather coin my heart,
And drop my blood for drachmas, than to wring
From the hard hands of peasants their vile trash
By any indirection. I did send
To you for gold to pay my legions,
Which you denied me. Was that done like Cassius?
Should I have answered Caius Cassius so?
When Marcus Brutus grows so covetous,
To lock such rascal counters from his friends,
Be ready, gods, with all your thunderbolts,
Dash him to pieces!
CASSIUS I denied you not.
BRUTUS
You did.
CASSIUS
I did not. He was but a fool that brought

55 You . . . Brutus:] Two lines in Ff, ending *way:* . . . Brutus: 84, 85 I . . . heart.] Ff end the lines at *Foole* . . . *hart:* and Cam, Craik, Delius, Craig,

My answer back. Brutus hath rived my heart.
A friend should bear his friend's infirmities,
But Brutus makes mine greater than they are.

BRUTUS
I do not, till you practise them on me.

CASSIUS
You love me not.

BRUTUS I do not like your faults.

CASSIUS
A friendly eye could never see such faults.

BRUTUS
A flatterer's would not, though they do appear
As huge as high Olympus.

CASSIUS
Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius,
For Cassius is aweary of the world;
Hated by one he loves; braved by his brother;
Checked like a bondman; all his faults observed,
Set in a notebook, learned and conned by rote
To cast into my teeth. O, I could weep
My spirit from mine eyes! There is my dagger,
And here my naked breast; within, a heart
Dearer than Pluto's mine, richer than gold.
If that thou be'st a Roman, take it forth.
I, that denied thee gold, will give my heart.
Strike, as thou didst at Cæsar; for I know,
When thou didst hate him worst, thou lovedst him better
Than ever thou lovedst Cassius.

BRUTUS Sheathe your dagger.
Be angry when you will, it shall have scope.
Do what you will: dishonour shall be humour.

Chambers, Lobban, Mason, Houghton, Macmillan divide similarly. Dyce, Globe, Herford, Kittredge, NCE end first line at *brought* 99 my] Capell conj. *his* Keightley remarks that the "proper word is *his;* . . . but it may be one of the poet's usual slips." There are other examples of pronouns agreeing with the logical rather than grammatical subject: *cf.* cases cited by Furness, 212, in *J. Cæsar* III i 30 (misquoted) and *Timon* I ii 111. 102 Pluto's] Ff Pluto's. Pope, Cam and others *Plutus'* Chambers, Lobban, Mason, Kittredge, Macmillan *Pluto's* 109 humour.] Craik conj. *honour.* which Kellner thinks goes too far and would replace by *humour'd.* Furness explained the phrase *dishonour shall be humour.* as meaning "even a dishonourable action shall be regarded as a mere caprice of the moment." Delius had, however, made the distinction that *dishonour* meant the insults (*Ehrenkränkung*) which you do to me; and Kittredge explains that the word does not mean here a dishonourable action such as selling offices for gold. Kittredge explains the

O Cassius, you are yokéd with a lamb,
That carries anger as the flint bears fire,
Who, much enforcéd, shows a hasty spark
And straight is cold again.

CASSIUS Hath Cassius lived
To be but mirth and laughter to his Brutus,
When grief and blood ill-tempered vexeth him?

BRUTUS
When I spoke that, I was ill-tempered too.

CASSIUS
Do you confess so much? Give me your hand.

BRUTUS
And my heart too.

CASSIUS O Brutus!

BRUTUS What's the matter?

CASSIUS
Have not you love enough to bear with me
When that rash humour which my mother gave me
Makes me forgetful?

BRUTUS Yes, Cassius, and from henceforth,
When you are over-earnest with your Brutus,
He'll think your mother chides, and leave you so.

POET (*within*)
Let me go in to see the generals!
There is some grudge between 'em: 'tis not meet
They be alone.

LUCILIUS (*within*) You shall not come to them.

POET (*within*)
Nothing but death shall stay me.

Enter a Poet, followed by Lucilius, Titinius, and Lucius.

CASSIUS
How now! what's the matter?

POET
For shame, you generals! What do you mean?

phrase as "any insults you offer me, I will excuse as merely an effect of your irritable disposition." 116 ill-tempered too.] F¹ *ill remper'd too.s* 123 so.] Noise within. added by Craik, Delius, Craig, Lobban, Houghton, Macmillan. Omitted by Cam, Globe, Chambers, Herford, Mason, Kittredge, NCE. Chambers here adds Enter a Poet to *Lucilius* and *Titinius* at the door. 124, 126, 127 (*within*)] Added by Theobald and Capell, and adopted by Cam and others. Chambers, Kittredge omit. 127 *Enter . . . Lucius.*] Ff after l. 123, Enter a Poet. Cam and Globe added *followed . . . Lucius.* Followed by Delius Craig, Lobban, Mason, Herford, Kittredge (after l. 123), Houghton, NCE, Macmillan (some omit *a*). Craik after l. 127 Enter *Poet.*

Love, and be friends, as two such men should be;
For I have seen more years, I'm sure, than ye.

CASSIUS
Ha, ha! how vilely doth this cynic rhyme!

BRUTUS
Get you hence, sirrah! Saucy fellow, hence!

CASSIUS
Bear with him, Brutus: 'tis his fashion.

BRUTUS
I'll know his humour when he knows his time.
What should the wars do with these jigging fools?
Companion, hence!

CASSIUS Away, away, be gone!

Exit Poet.

BRUTUS
Lucilius and Titinius, bid the commanders
Prepare to lodge their companies to-night.

CASSIUS
And come yourselves, and bring Messala with you
Immediately to us.

Exeunt Lucilius and Titinius.

BRUTUS Lucius, a bowl of wine!

Exit Lucius.

CASSIUS
I did not think you could have been so angry.

BRUTUS
O Cassius, I am sick of many griefs.

CASSIUS
Of your philosophy you make no use,
If you give place to accidental evils.

BRUTUS
No man bears sorrow better. Portia is dead.

CASSIUS
Ha! Portia!

BRUTUS
She is dead.

137 *Exit Poet.*] Craik here adds after Rowe Enter *Lucilius* and *Titinius.* 141 *Exeunt . . . Titinius.*] Added by Rowe and generally adopted. *Exit Lucius.*] Added by Capell and widely adopted. Globe, Craik omit. 146 Portia is dead.] Plutarch's account of this comes at the end of the Life of Brutus and is not related as disclosed in the quarrel. The dramatic force of Shakespeare's change is obvious. (Text is in Brooke: Plutarch, i 191; and Plutarch, 1014.)

CASSIUS
How scaped I killing when I crossed you so?
O insupportable and touching loss!
Upon what sickness?
BRUTUS Impatient of my absence,
And grief that young Octavius with Mark Antony
Have made themselves so strong. For with her death
That tidings came. With this she fell distract,
And, her attendants absent, swallowed fire.
CASSIUS
And died so?
BRUTUS Even so.
CASSIUS O ye immortal gods!

Enter Lucius, with wine and tapers.

BRUTUS
Speak no more of her. Give me a bowl of wine.
In this I bury all unkindness, Cassius. *Drinks.*
CASSIUS
My heart is thirsty for that noble pledge.
Fill, Lucius, till the wine o'erswell the cup:
I cannot drink too much of Brutus' love. *Drinks.*
BRUTUS
Come in, Titinius!

Exit Lucius.

Enter Titinius with Messala.

Welcome, good Messala.
Now sit we close about this taper here,
And call in question our necessities.
CASSIUS
Portia, art thou gone?
BRUTUS No more, I pray you.
Messala, I have here receivéd letters,
That young Octavius and Mark Antony
Come down upon us with a mighty power,
Bending their expedition toward Philippi.

156 *Enter . . . tapers.*] Ff Enter Boy with Wine, and Tapers. Cam, Globe, Herford Enter Lucius. . . . taper. Craik, Delius, Craig and others Enter Lucius . . . tapers. Mason, Kittredge; NCE Enter Boy [Lucius] . . . tapers. 158 *Drinks.*] From Ff. Omitted by Globe, Herford, Lobban, Macmillan. 161 *Drinks.*] Added by Capell and widely adopted. Omitted by Globe, Herford, Lobban, Macmillan. 162 *Exit Lucius.*] Added by Cam and Globe and widely adopted. Craik omits. 169 toward] From Ff. Capell, Craig, Mason, Houghton *towards*

MESSALA
Myself have letters of the selfsame tenor.
BRUTUS
With what addition?
MESSALA
That, by proscription and bills of outlawry,
Octavius, Antony and Lepidus,
Have put to death an hundred senators.
BRUTUS
Therein our letters do not well agree:
Mine speak of seventy senators that died
By their proscriptions, Cicero being one.
CASSIUS
Cicero one!
MESSALA Cicero is dead,
And by that order of proscription.
Had you your letters from your wife, my lord?
BRUTUS
No, Messala.
MESSALA
Nor nothing in your letters writ of her?
BRUTUS
Nothing, Messala.
MESSALA That, methinks, is strange.
BRUTUS
Why ask you? Hear you aught of her in yours?
MESSALA
No, my lord.
BRUTUS
Now, as you are a Roman, tell me true.

170 tenor.] Ff *Tenure*. Theobald, Cam and others *tenour*. Kittredge *tenure*. 172 outlawry,] F[1] *Outlarie*, F[2, 3] *Outlary*, F[4] *Outlawry*, 178, 179 Cicero is . . . proscription.] Arranged as in Johnson. One line in Ff. 179 proscription.] F[1, 2] *proscription* 180 Had . . . lord?] The conversation which follows has given rise to much misgiving. Brutus's "No, Messala." and "Nothing, Messala." contradict l. 146. Resch propounded the theory that the one version of Portia's death was meant to replace the other, but both got printed. The discussion is given in Furness, 222-5, who comments that many of the attempts to explain the facts are excuses for what would be a deliberate lie unless Resch's explanation were accepted. MacCallum thought Brutus may have expressed ignorance to Messala to save himself the pain of explanation. It is also arguable that Brutus would not open his heart to Messala as he did to Cassius, and desires to learn how much Messala and others know, because general news of this kind would have a depressing effect upon those among the forces going to battle who might hear of it. But Resch may be right. 184 Why . . . yours?] Two lines in Ff, ending *You? . . . yours?*

MESSALA
Then like a Roman bear the truth I tell.
For certain she is dead, and by strange manner.
BRUTUS
Why, farewell, Portia. We must die, Messala.
With meditating that she must die once,
I have the patience to endure it now.
MESSALA
Even so great men great losses should endure.
CASSIUS
I have as much of this in art as you,
But yet my nature could not bear it so.
BRUTUS
Well, to our work alive. What do you think
Of marching to Philippi presently?
CASSIUS
I do not think it good.
BRUTUS Your reason?
CASSIUS This it is:
'Tis better that the enemy seek us.
So shall he waste his means, weary his soldiers,
Doing himself offence; whilst we, lying still,
Are full of rest, defence and nimbleness.
BRUTUS
Good reasons must of force give place to better.
The people 'twixt Philippi and this ground
Do stand but in a forced affection,
For they have grudged us contribution.
The enemy, marching along by them,
By them shall make a fuller number up,
Come on refreshed, new-added and encouraged;
From which advantage shall we cut him off
If at Philippi we do face him there,
These people at our back.
CASSIUS Hear me, good brother.
BRUTUS
Under your pardon. You must note beside
That we have tried the utmost of our friends,
Our legions are brimful, our cause is ripe.
The enemy increaseth every day;

197 it is:] Ff *it is:* Craig, Mason, Houghton *is it:* 208 new-added] Ff *new added,* Collier, Craik *new-hearted,* Cam and others *new-added* or *new-added,* 209 off] Ff *off.* Cam, Craik, Kittredge, NCE *off* Globe and others *off,* 214 brimful,] Ff *brim full,* Cam and others *brim-full,* Kittredge *brimful,*

We, at the height, are ready to decline.
There is a tide in the affairs of men
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat,
And we must take the current when it serves,
Or lose our ventures.

CASSIUS Then, with your will, go on.
We'll along ourselves and meet them at Philippi.

BRUTUS
The deep of night is crept upon our talk,
And nature must obey necessity;
Which we will niggard with a little rest.
There is no more to say?

CASSIUS No more. Good night!
Early to-morrow will we rise, and hence.

BRUTUS
Lucius! (*Enter Lucius.*) My gown. (*Exit Lucius.*) Farewell, good
Good night, Titinius. Noble, noble Cassius, [Messala.
Good night, and good repose.

CASSIUS O my dear brother!
This was an ill beginning of the night:
Never come such division 'tween our souls!
Let it not, Brutus.

Enter Lucius with the gown.

BRUTUS Everything is well.

CASSIUS
Good night, my lord.

BRUTUS Good night, good brother.

TITINIUS, MESSALA
Good night, Lord Brutus.

BRUTUS Farewell, everyone.

Exeunt Cassius, Titinius, and Messala.

230 Lucius!] F[1-3] Lucius F[4] Lucius, (*Enter Lucius.*)] In Ff after *hence*. Omitted by Craik. (*Exit Lucius.*)] Added by Hanmer and generally adopted. 235 *Enter . . . gown.*] Placed as in Ff. Cam and others place after l. 237. Chambers, Kittredge, NCE follow F. 237 *Exeunt . . . Messala.*] Ff Exeunt. Cam, Globe, Herford, Mason Exeunt all but Brutus. Craik, Delius, Craig and others Exeunt Cassius, Titinius, and Messala. NCE Exeunt [all but Brutus and Lucius]. Lucius, with the gown, stands by in our arrangement during the farewells of Brutus and Cassius.

Give me the gown. Where is thy instrument?

LUCIUS

Here in the tent.

BRUTUS What, thou speak'st drowsily?
Poor knave, I blame thee not: thou art o'er-watched.
Call Claudius and some other of my men:
I'll have them sleep on cushions in my tent.

LUCIUS

Varro and Claudius!

Enter Varro and Claudius.

VARRO

Calls my lord?

BRUTUS

I pray you, sirs, lie in my tent and sleep.
It may be I shall raise you by and by
On business to my brother Cassius.

VARRO

So please you, we will stand and watch your pleasure.

BRUTUS

I will not have it so. Lie down, good sirs.
It may be I shall otherwise bethink me.
Look, Lucius, here's the book I sought for so.
I put it in the pocket of my gown.

Varro and Claudius lie down.

LUCIUS

I was sure your lordship did not give it me.

BRUTUS

Bear with me, good boy, I am much forgetful.
Canst thou hold up thy heavy eyes awhile,
And touch thy instrument a strain or two?

LUCIUS

Ay, my lord, an't please you.

BRUTUS It does, my boy.
I trouble thee too much, but thou art willing.

LUCIUS

It is my duty, sir.

241, 243, 288, 289, 298 Claudius] Ff Claudio Rowe's change, widely adopted. 243, 288 Varro] Ff Varrus Rowe's change, widely adopted. Chambers *Varrus Enter Varro and Claudius.*] Ff Enter Varrus and Claudio. Rowe's change, widely adopted. Chambers *Varrus* Chambers's speech-prefix is Varrus. 248 So . . . pleasure.] Two lines in Ff, ending *stand,* . . . *pleasure.* (Furness, 231, prints *plesaure*) 252 *Varro . . . down.*] Added by Cam and Globe and widely followed. Craik following Malone Servants lie down. Chambers omits.

BRUTUS
I should not urge thy duty past thy might:
I know young bloods look for a time of rest.
LUCIUS
I have slept, my lord, already.
BRUTUS
It was well done; and thou shalt sleep again.
I will not hold thee long. If I do live,
I will be good to thee.

Music, and a song. Lucius falls asleep.

This is a sleepy tune. O murd'rous slumber,
Layest thou thy leaden mace upon my boy
That plays thee music? Gentle knave, good night
I will not do thee so much wrong to wake thee.
If thou dost nod, thou break'st thy instrument.
I'll take it from thee; and, good boy, good night.
Let me see, let me see: is not the leaf turned down
Where I left reading? Here it is, I think.

Sits down.

Enter the Ghost of Cæsar.

How ill this taper burns! Ha! who comes here?
I think it is the weakness of mine eyes

265 *Music, and a song.*] From Ff. Noble, 116 n., suspects that this S.D. is a later addition and thinks that originally music without a song met the situation. Nevertheless, he advised the employment of *Weep you no more sad fountains* from Dowland's 3rd Book of Airs (Noble, 16 n.). Granville-Barker (GB, 1, pp. 129, 130) remarks that *Orpheus with his lute made trees* from *Henry VIII* III i is customarily adopted. *Lucius falls asleep.*] Added by Capell and adopted by Kittredge. 266 slumber,] $F^{1, 2}$ *slumber!* 267 Layest] From Ff. Rowe, Cam and others *Lay'st* Chambers, Kittredge *Layest* leaden mace] Morpheus has a leaden mace, symbolical of arrest in sleep, in *Faerie Queene*, I iv 44: *Morpheus had with leaden mace Arrested all that courtly company.* (Spenser, i, p. 242). 273 *Sits down.*] Added after Rowe and adopted by Craik, Cam, Delius, Kittredge. *Ghost of Cæsar.*] Another of Shakespeare's changes. In Plutarch (Brooke: Plutarch, i 163; Plutarch, 1006), the spirit appeared to Brutus at Sardis and was "a wonderful strange and monstrous shape of a body coming towards him, and said never a word. So Brutus boldly asked what he was, a god or a man, and what cause brought him thither. The spirit answered him, 'I am thy evil spirit, Brutus: and thou shalt see me by the city of Philippi.' Brutus, being no otherwise afraid replied again unto it: 'Well, then I shall see thee again.' " Thus Shakespeare identified the apparition with Cæsar, as in *Cæsar's Revenge.*

That shapes this monstrous apparition.
It comes upon me. Art thou anything?
Art thou some god, some angel, or some devil,
That mak'st my blood cold and my hair to stare?
Speak to me what thou art.

GHOST
Thy evil spirit, Brutus.

BRUTUS Why com'st thou?

GHOST
To tell thee thou shalt see me at Philippi.

BRUTUS
Well: then I shall see thee again!

GHOST
Ay, at Philippi.

BRUTUS
Why, I will see thee at Philippi then.

Exit Ghost.

Now I have taken heart thou vanishest.
Ill spirit, I would hold more talk with thee.
Boy, Lucius! Varro! Claudius! Sirs, awake!
Claudius!

LUCIUS
The strings, my lord, are false.

BRUTUS
He thinks he still is at his instrument.
Lucius, awake!

LUCIUS
My lord?

BRUTUS
Didst thou dream, Lucius, that thou so criedst out?

LUCIUS
My lord, I do not know that I did cry.

BRUTUS
Yes, that thou didst. Didst thou see anything?

283 again!] Ff *againe?* It seems probable that the note of interrogation in F is used for a note of exclamation, which would make a difference in playing the part. Brutus's answer demonstrates his stoicism. See note to l. 273. Cam and others *again?* 285 *Exit Ghost.*] Added after l. 284 by Rowe, Craik. Cam and others add after l. 285. (Some have Ghost vanishes.) Chambers after l. 284 [Ghost vanishes. 293, 300, 301 lord?] From Dyce. Ff *Lord.* Rowe, Craig, Chambers, Lobban, Mason, Houghton, Macmillan *lord!* Cam and others *lord?* Craik *lord!* in l. 293 and *lord.* in ll. 300, 301. 294 Didst . . . out?] Prose in Ff. Verse in Pope. Lucius,] F^1 Lucus,

LUCIUS
Nothing, my lord.
BRUTUS
Sleep again, Lucius. Sirrah Claudius!
(*To Varro*) Fellow thou, awake!
VARRO
My lord?
CLAUDIUS
My lord?
BRUTUS
Why did you so cry out, sirs, in your sleep?
VARRO, CLAUDIUS
Did we, my lord?
BRUTUS Ay. Saw you anything?
VARRO
No, my lord, I saw nothing.
CLAUDIUS Nor I, my lord.
BRUTUS
Go and commend me to my brother Cassius:
Bid him set on his pow'rs betimes before,
And we will follow.
VARRO, CLAUDIUS It shall be done, my lord. *Exeunt.*

ACT V

SCENE I. THE PLAINS OF PHILIPPI.

Enter Octavius, Antony, and their army.

OCTAVIUS
Now, Antony, our hopes are answeréd.
You said the enemy would not come down,
But keep the hills and upper regions:
It proves not so. Their battles are at hand.
They mean to warn us at Philippi here,
Answering before we do demand of them.
ANTONY
Tut, I am in their bosoms, and I know

298, 299 Sleep . . . awake!] In Ff lines end in *Fellow*, . . . *Awake*. 299 (*To Varro*)] Added by Cam and Globe. Omitted by Craik, Craig, Chambers, Mason, Houghton, NCE. 303, 308 VARRO, CLAUDIUS] From Capell. Ff Both. ACT V] Ff Actus Quintus. SCENE I.] Added by Rowe. THE . . . PHILIPPI.] Added by Capell. The speech-prefixes in this Sc. in F^1 are: Octa., Oct.; Ant., An.; Mes.; Bru., Brut.; Cassi.; Luc.; Messa.

Wherefore they do it. They could be content
To visit other places; and come down
With fearful bravery, thinking by this face
To fasten in our thoughts that they have courage:
But 'tis not so.

Enter a Messenger.

MESSENGER Prepare you, generals!
The enemy comes on in gallant show:
Their bloody sign of battle is hung out,
And something to be done immediately.

ANTONY
Octavius, lead your battle softly on,
Upon the left hand of the even field.

OCTAVIUS
Upon the right hand I. Keep thou the left.

ANTONY
Why do you cross me in this exigent?

OCTAVIUS
I do not cross you; but I will do so. *March.*

Drum. Enter Brutus, Cassius, and their Army; Lucilius, Titinius, Messala, and others.

BRUTUS
They stand, and would have parley.

CASSIUS
Stand fast, Titinius: we must out and talk.

OCTAVIUS
Mark Antony, shall we give sign of battle?

ANTONY
No, Cæsar, we will answer on their charge
Make forth. The generals would have some words.

OCTAVIUS
Stir not until the signal.

BRUTUS
Words before blows. Is it so, countrymen?

OCTAVIUS
Not that we love words better, as you do.

BRUTUS
Good words are better than bad strokes, Octavius.

16, 17 Octavius . . . field.] A somewhat similar incident between Cassius and Brutus is here transferred by Shakespeare to Octavius and Antony, in order to show Octavius's dominant character (See Brooke: Plutarch, i 171; Plutarch, 1008.) Wright remarks (Clarendon, 189) that Octavius really commanded the left wing. 20 *Lucilius, . . . others.*] Added by Capell and widely adopted. Mason omits.

ANTONY
In your bad strokes, Brutus, you give good words.
Witness the hole you made in Cæsar's heart,
Crying 'Long live! Hail, Cæsar!'
CASSIUS Antony,
The posture of your blows are yet unknown;
But for your words, they rob the Hybla bees,
And leave them honeyless.
ANTONY Not stingless too.
BRUTUS
O, yes, and soundless too;
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.
ANTONY
Villains, you did not so, when your vile daggers
Hacked one another in the sides of Cæsar.
You showed your teeth like apes, and fawned like hounds,
And bowed like bondmen, kissing Cæsar's feet;
Whilst damnéd Casca, like a cur, behind
Struck Cæsar on the neck. O you flatterers!
CASSIUS
Flatterers! Now, Brutus, thank yourself.
This tongue had not offended so to-day,
If Cassius might have ruled.
OCTAVIUS
Come, come, the cause! If arguing make us sweat,
The proof of it will turn to redder drops.
Look!
I draw a sword against conspirators:
When think you that the sword goes up again?
Never, till Cæsar's three and thirty wounds
Be well avenged, or till another Cæsar
Have added slaughter to the sword of traitors.
BRUTUS
Cæsar, thou canst not die by traitors' hands,
Unless thou bring'st them with thee.
OCTAVIUS So I hope:

33 posture] Singer proposed *puncture* a word, as Schmidt remarks, not found in Shakespeare. Bulloch *portents* Kellner suggests *poisure* (=weight). Kittredge explains *the posture of your blows* as *the fashion of your blows* *posture* was used as a position of a weapon in drill or warfare (NED) and here means the point of attack. are] Steevens conj., Jackson, Collier *is* *are* is the common case of agreement of the verb with the adjacent noun (*blows*) rather than with its remoter grammatical capital (*posture*). 41 You . . . hounds,] Two lines in Ff, ending *Apes*, . . . *Hounds*, teeth] $F^{1,2}$ *teethes* 50, 51 Look! . . . conspirators:] One line in Ff. Divided as in Steevens, whom editors generally follow.

I was not born to die on Brutus' sword.

BRUTUS

O, if thou wert the noblest of thy strain,
Young man, thou couldst not die more honourable.

CASSIUS

A peevish schoolboy, worthless of such honour,
Joined with a masker and a reveller!

ANTONY

Old Cassius still!

OCTAVIUS Come, Antony, away!
Defiance, traitors, hurl we in your teeth.
If you dare fight to-day, come to the field.
If not, when you have stomachs.

Exeunt Octavius, Antony, and army.

CASSIUS

Why, now, blow wind, swell billow, and swim bark!
The storm is up, and all is on the hazard.

BRUTUS

Ho, Lucilius! Hark, a word with you.

LUCILIUS (*standing forth*) My lord?

Brutus and Lucilius converse apart.

CASSIUS

Messala!

MESSALA (*standing forth*) What says my General?

CASSIUS Messala,
This is my birthday; as this very day
Was Cassius born. Give me thy hand, Messala.
Be thou my witness that, against my will,
As Pompey was, am I compelled to set
Upon one battle all our liberties.
You know that I held Epicurus strong,
And his opinion. Now I change my mind,
And partly credit things that do presage.
Coming from Sardis, on our former ensign
Two mighty eagles fell, and there they perched,
Gorging and feeding from our soldiers' hands,
Who to Philippi here consorted us.
This morning are they fled away and gone;

60 Young man,] Ff *Yong-man*, or *Young-man*, 66 *Exeunt*] Ff Exit 67 Why, ... bark!] Two lines in Ff, ending *Billow*, ... *Barke:* 69, 70 (*standing forth*)] After *you.* in l. 69, Ff have Lucillius and Messala stand forth. We follow Cam's arrangement. Craik, Delius, Craig, Chambers, Houghton, Macmillan omit. 69 *Brutus* ... *apart.*] Adopted by Cam and others after Rowe. Chambers omits.

And in their steads do ravens, crows and kites
Fly o'er our heads and downward look on us,
As we were sickly prey. Their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost.

MESSALA
Believe not so.

CASSIUS I but believe it partly,
For I am fresh of spirit and resolved
To meet all perils very constantly.

BRUTUS
Even so, Lucilius.

CASSIUS Now, most noble Brutus,
The gods to-day stand friendly, that we may,
Lovers in peace, lead on our days to age!
But, since the affairs of men rests still incertain,
Let's reason with the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together.
What are you then determinéd to do?

BRUTUS
Even by the rule of that philosophy
By which I did blame Cato for the death
Which he did give himself,—I know not how,
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life: arming myself with patience
To stay the providence of some high powers
That govern us below.

CASSIUS Then, if we lose this battle,
You are contented to be led in triumph
Thorough the streets of Rome?

BRUTUS
No, Cassius, no! Think not, thou noble Roman,
That ever Brutus will go bound to Rome:
He bears too great a mind. But this same day
Must end that work the Ides of March begun;
And whether we shall meet again I know not.
Therefore our everlasting farewell take.
For ever and for ever farewell, Cassius!
If we do meet again, why, we shall smile;

95 rests] Ff *rests* Rowe, Cam and others *rest* Macmillan *rests* (The collective idea of the affairs of men takes the singular verb.) 102 himself,— . . . how,] Ff *himselfe, . . . how:* 105 time] Capell, Craik, Kellner *term* 106 some] Collier, Craik *those* 110 No, . . . Roman,] Two lines in Ff, ending *no: . . . Romane,*

If not, why then this parting was well made.

CASSIUS

For ever and for ever farewell, Brutus!
If we do meet again, we'll smile indeed;
If not, 'tis true this parting was well made.

BRUTUS

Why then, lead on. O, that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end,
And then the end is known. Come, ho! Away! *Exeunt.*

SCENE II. PHILIPPI. THE FIELD OF BATTLE.

Alarum. Enter Brutus and Messala.

BRUTUS

Ride, ride, Messala, ride, and give these bills
Unto the legions on the other side.

Loud alarum.

Let them set on at once; for I perceive
But cold demeanour in Octavius' wing,
And sudden push gives them the overthrow.
Ride, ride, Messala! Let them all come down. *Exeunt.*

SCENE III. PHILIPPI. ANOTHER PART OF THE FIELD.

Alarums. Enter Cassius and Titinius.

CASSIUS

O, look, Titinius, look, the villains fly!
Myself have to mine own turned enemy.
This ensign here of mine was turning back:
I slew the coward, and did take it from him.

TITINIUS

O Cassius, Brutus gave the word too early;
Who, having some advantage on Octavius,
Took it too eagerly. His soldiers fell to spoil,
Whilst we by Antony are all enclosed.

SCENE II.] Added by Capell. PHILIPPI. . . . BATTLE.] Added by Ed. after Capell. The speech-prefix in this Sc. in F^1 is Bru. 4 Octavius'] Pope *Octavius'* Ff Octauio's SCENE III.] Added by Capell. PHILIPPI. . . . FIELD.] Added by Ed. after Capell. The speech-prefixes in this Sc. in F^1 are: Cassi.; Titin., Tit.; Pind., Pin.; Messa.; Bru.; Cato.

Enter Pindarus.

PINDARUS
Fly further off, my lord, fly further off!
Mark Antony is in your tents, my lord.
Fly, therefore, noble Cassius, fly far off.

CASSIUS
This hill is far enough. Look, look, Titinius,
Are those my tents where I perceive the fire?

TITINIUS
They are, my lord.

CASSIUS
Titinius, if thou lovest me,
Mount thou my horse and hide thy spurs in him,
Till he have brought thee up to yonder troops
And here again; that I may rest assured
Whether yond troops are friend or enemy.

TITINIUS
I will be here again, even with a thought. *Exit*

CASSIUS
Go, Pindarus, get higher on that hill:
My sight was ever thick! Regard Titinius,
And tell me what thou not'st about the field.

Pindarus ascends the hill.

This day I breathéd first: time is come round,
And where I did begin, there shall I end.
My life is run his compass. Sirrah, what news?

PINDARUS (*above*)
O my lord!

CASSIUS
What news?

PINDARUS (*above*)
Titinius is encloséd round about
With horsemen that make to him on the spur;
Yet he spurs on. Now they are almost on him.
Now, Titinius! Now some light. O, he lights too.
He's ta'en. (*Shout.*) And, hark! they shout for joy.

14 lovest] From Ff. Craik, Delius, Craig, Lobban, Houghton, Macmillan *lov'st* 22 *Pindarus . . . hill.*] Omitted in Ff. Dyce, Kittredge Pindarus goes up. Cam and others Pindarus ascends the hill. Craik, Delius Exit Pindarus. Chambers omits. 26, 28 (*above*)] Ff add Aboue to l. 26 only. Dyce added Above to l. 28. Some editors omit. 28-32 Titinius . . . joy.] Arranged as in Pope, who omits *Now*, in l. 31. Ff have *Hee's tane.* in a separate line. Cam and others adopt Pope's arrangement. Dyce, Chambers, Kittredge end in *about . . . spur;— . . . him;— . . . Titinius!— . . . hark! . . . joy.* (Stops differ.) Craik ends in *about . . . spur;— . . . him. . . . Titinius!— . . . too:— . . . hark! . . . joy.*

CASSIUS
Come down: behold no more.
O, coward that I am to live so long,
To see my best friend ta'en before my face!

Pindarus descends.

Come hither, sirrah.
In Parthia did I take thee prisoner;
And then I swore thee, saving of thy life,
That whatsoever I did bid thee do,
Thou shouldst attempt it. Come now, keep thine oath:
Now be a freeman; and with this good sword,
That ran through Cæsar's bowels, search this bosom.
Stand not to answer. Here, take thou the hilts;
And when my face is covered, as 'tis now, [revenged,
Guide thou the sword. (*Pindarus stabs him.*) Cæsar, thou art
Even with the sword that killed thee. *Dies.*

PINDARUS
So, I am free; yet would not so have been,
Durst I have done my will. O Cassius!
Far from this country Pindarus shall run,
Where never Roman shall take note of him. *Exit.*

Enter Titinius with Messala.

MESSALA
It is but change, Titinius, for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.

TITINIUS
These tidings will well comfort Cassius.

MESSALA
Where did you leave him?

TITINIUS All disconsolate,
With Pindarus his bondman, on this hill.

MESSALA
Is not that he that lies upon the ground?

35 *Pindarus descends.*] Ff Enter Pindarus. Dyce, Cam and others Pindarus descends. Craik, Delius Enter Pindarus (Delius Re-enter). Chambers omits. Mason Enter Pindarus [below.] Kittredge *Enter* Pindarus [*from above*]. 36, 37 Come . . . prisoner;] Divided by Pope: One line in Ff. 45 (*Pindarus . . . him.*)] Added by Cam and adopted in Globe, Herford, Lobban, Kittredge, NCE. Craik, Delius, Craig, Mason, Houghton, Macmillan omit. Chambers [Pindarus takes the sword, and Cassius falls upon it.] 46 *Dies.*] Added by Capell, and generally adopted. F^{2-4} add Kills him. 47 So, . . . been,] Two lines in Ff, ending *free, . . . beene* 50 *Exit.*] Added by Rowe.

TITINIUS
He lies not like the living. O my heart!
MESSALA
Is not that he?
TITINIUS No, this was he, Messala,
But Cassius is no more. O setting sun,
As in thy red rays thou dost sink to night,
So in his red blood Cassius' day is set,
The sun of Rome is set! Our day is gone:
Clouds, dews and dangers come; our deeds are done!
Mistrust of my success hath done this deed.
MESSALA
Mistrust of good success hath done this deed.
O hateful error, melancholy's child,
Why dost thou show to the apt thoughts of men
The things that are not? O error, soon conceived,
Thou never com'st unto a happy birth,
But kill'st the mother that engendered thee!
TITINIUS
What, Pindarus! Where art thou, Pindarus?
MESSALA
Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears. I may say 'thrusting' it,
For piercing steel and darts envenoméd
Shall be as welcome to the ears of Brutus
As tidings of this sight.
TITINIUS Hie you, Messala,
And I will seek for Pindarus the while.

Exit Messala.

Why didst thou send me forth, brave Cassius?
Did I not meet thy friends? and did not they
Put on my brows this wreath of victory,
And bid me give it thee? Didst thou not hear their shouts?
Alas, thou hast misconstrued everything!
But, hold thee, take this garland on thy brow.
Thy Brutus bid me give it thee, and I
Will do his bidding. Brutus, come apace,
And see how I regarded Caius Cassius.
By your leave, gods. This is a Roman's part.

61 to night,] Ff *to night;* Knight, Collier, Globe, Craig, Houghton, NCE *to-night,* 79 *Exit Messala.*] Added by Pope and generally adopted.

Come, Cassius' sword, and find Titinius' heart. *Dies.*

Alarum. Enter Brutus, Messala, young Cato, Strato, Volumnius, and Lucilius.

BRUTUS
Where, where, Messala, doth his body lie?

MESSALA
Lo, yonder, and Titinius mourning it.

BRUTUS
Titinius' face is upward.

CATO
He is slain.

BRUTUS
O Julius Cæsar, thou art mighty yet!
Thy spirit walks abroad, and turns our swords
In our own proper entrails.

Low alarums.

CATO
Brave Titinius!
Look whe'er he have not crowned dead Cassius!

BRUTUS
Are yet two Romans living such as these?
The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. Friends, I owe moe tears
To this dead man than you shall see me pay.
I shall find time, Cassius, I shall find time.
Come therefore, and to Thasos send his body.
His funerals shall not be in our camp,
Lest it discomfort us. Lucilius, come,
And come, young Cato. Let us to the field.
Labeo and Flavius, set our battles on.
'Tis three o'clock; and, Romans, yet ere night
We shall try fortune in a second fight. *Exeunt.*

90 *Dies.*] From Ff. Cam and others Kills himself. Craik, Delius, Chambers, Mason, Kittredge Dies. *Brutus, Messala,*] From Ff. Cam, etc. Messala, with Brutus, Chambers, Kittredge follow F. 93 Titinius' ... upward.] Hunter, ii 150, 151, remarks: "This passage shews that the practice of the stage to represent death by lying with the face upward is as old as the time of Shakespeare." 97 whe'er] Ff *where* Steevens, Cam, Globe, Chambers, Herford, Lobban, Mason, Macmillan *whether* Capell, Craik, Delius, Craig, Kittredge, Houghton *whe'r* NCE *whe'er* 101 moe] $F^{1,2}$ *mo* $F^{3,4}$ *moe* Rowe, Globe and others *more* Cam, Craik, Chambers, Kittredge, NCE *moe* 104 Thasos] Ff Tharsus Walker conj., Cam, Globe, Herford, Lobban, Mason, Kittredge, Houghton *Thasos* Theobald corrected *Tharsus* in the form found in North's Plutarch, *Thassos* and Craik, Delius, Craig, Chambers, NCE, Macmillan follow him. 108 Labeo] Ff Labio Hanmer's change widely adopted. Macmillan *Labio* Flavius,] F^1 Flauio $F^{2,3}$ Flavius F^4 Flavius, 109 o'] Ff, Macmillan *a* Theobald's change.

SCENE IV. PHILIPPI. ANOTHER PART OF THE FIELD.

Alarum. Enter Brutus, Messala, Cato, Lucilius, and Flavius.

BRUTUS
Yet, countrymen, O, yet hold up your heads!

CATO
What bastard doth not? Who will go with me?
I will proclaim my name about the field.
I am the son of Marcus Cato, ho!
A foe to tyrants, and my country's friend;
I am the son of Marcus Cato, ho!

Enter Soldiers and fight.

BRUTUS
And I am Brutus, Marcus Brutus, I!
Brutus, my country's friend! Know me for Brutus! *Exit.*

Young Cato falls.

LUCILIUS
O young and noble Cato, art thou down?
Why, now thou diest as bravely as Titinius,
And mayst be honoured, being Cato's son.

FIRST SOLDIER
Yield, or thou diest.

LUCILIUS Only I yield to die.

SCENE IV.] Added by Capell. PHILIPPI. . . . FIELD.] Added by Ed. after Capell. *Enter . . . Flavius.*] From Ff. Cam after Capell read Enter, fighting, Soldiers of both armies; then Brutus, young Cato, Lucilius and others. Globe, Craik, Delius, Craig and others have similar S.D. Chambers, Mason follow F. Kittredge, NCE follow F with reading [Young] Cato, The speech-prefixes in this Sc. in F^1 are: Bru.; Cato; Luc.; Sold., I. Sold.; 2. Sold.; Ant. 6 *Enter . . . fight.*] From Ff. Cam and others omit. Craik, Delius Charges the enemy. Chambers, Kittredge, NCE follow F. 7 BRUTUS] Omitted in Ff and added by Rowe, who is followed by Cam, Globe, Craik, Delius, Craig, Chambers, Lobban, Herford, Mason, Kittredge, Houghton, NCE. Macmillan thinks Brutus was so well known that it is strange that he tell his name with such emphasis. He considers that the ascription of these two lines to Lucilius would make the motive and action of Lucilius much plainer: Macmillan therefore begins Lucilius's speech at l. 7. Stopford Brooke thinks these two lines a violation of Brutus's character and in the circumstances of the battle "a piece of pure truth" as such (S. Brooke: TMP, 89). 8 *Exit. Young Cato falls.*] *Exit.* added by Pope, whom Cam, Globe, Herford, NCE follow. Craik, Delius, Craig, Lobban, Houghton add Exit, charging the enemy. Cato is overpowered and falls. Chambers Cato falls. Mason Exit Brutus, fighting, Cato is slain. Kittredge [Exit.] [Young Cato falls.] Ff omit Young Cato falls. 9, 12 LUCILIUS] Ff Luc. 12, 15 FIRST SOLDIER] Ff Sold. Capell's change.

(*Offering money*) There is so much that thou wilt kill me straight.
Kill Brutus, and be honoured in his death.

FIRST SOLDIER
We must not. A noble prisoner!

SECOND SOLDIER
Room, ho! Tell Antony, Brutus is ta'en.

FIRST SOLDIER
I'll tell the news. Here comes the general.

Enter Antony.

Brutus is ta'en, Brutus is ta'en, my lord.

ANTONY
Where is he?

LUCILIUS
Safe, Antony! Brutus is safe enough.
I dare assure thee that no enemy
Shall ever take alive the noble Brutus.
The gods defend him from so great a shame!
When you do find him, or alive or dead,
He will be found like Brutus, like himself.

ANTONY
This is not Brutus, friend, but, I assure you,
A prize no less in worth. Keep this man safe;
Give him all kindness. I had rather have
Such men my friends than enemies. Go on,
And see whe'er Brutus be alive or dead,
And bring us word unto Octavius' tent
How everything is chanced. *Exeunt.*

SCENE V. PHILIPPI. ANOTHER PART OF THE FIELD.

Enter Brutus, Dardanius, Clitus, Strato, and Volumnius.

BRUTUS
Come, poor remains of friends, rest on this rock.

13 (*Offering money*)] From Johnson, whom eds. follow. Omitted in Ff, Mason. 17 the] Ff *thee* Pope's change, generally adopted. *Enter Antony.*] After l. 15 in Ff. Capell's change. 26 Brutus,] F^1 Brutus F^{2-4} Brutus, 30 whe'er] Ff *where* Capell, Craik, Delius, Craig, Kittredge, Houghton *whe'r* Cam, Globe, Chambers, Herford, Lobban, Mason, Macmillan *whether* NCE *whe'er* SCENE V.] Added by Capell. PHILIPPI. . . . FIELD.] Added by Ed. after Pope. The speech-prefixes in this Sc. in F^1 are: Brut., Bru.; Clit., Cly.; Dard.; Volum., Vol.; Stra.; Octa.; Messa.; Lucil.; Ant.

CLITUS
Statilius showed the torchlight, but, my lord,
He came not back. He is or ta'en or slain.
BRUTUS
Sit thee down, Clitus. Slaying is the word:
It is a deed in fashion. Hark thee, Clitus. *Whispering.*
CLITUS
What, I, my lord? No, not for all the world.
BRUTUS
Peace then, no words.
CLITUS I'll rather kill myself.
BRUTUS
Hark thee, Dardanius. *Whispering.*
DARDANIUS Shall I do such a deed?
CLITUS
O Dardanius!
DARDANIUS
O Clitus!
CLITUS
What ill request did Brutus make to thee?
DARDANIUS
To kill him, Clitus. Look, he meditates.
CLITUS
Now is that noble vessel full of grief,
That it runs over even at his eyes.
BRUTUS
Come hither, good Volumnius. List a word.
VOLUMNIUS
What says my lord?
BRUTUS Why, this, Volumnius:
The ghost of Cæsar hath appeared to me
Two several times by night; at Sardis once,
And this last night here in Philippi fields.
I know my hour is come.
VOLUMNIUS Not so, my lord.

2 Statilius . . . torchlight,] Enigmatic to the audience but taken from Plutarch: "Brutus thought that there was no great number of men slain in battle, and, to know the truth of it, there was one called Statilius, that promised to go through his enemies (for otherwise it was impossible to go see their camp), and from thence if all were well, that he would lift up a torch light in the air, and then return again with speed to him. The torch light was lift up as he had promised . . . But his evil fortune was such, that as he came back he lighted in his enemies' hands, and was slain" (Brooke: Plutarch, i 188, 189; Plutarch, 1013). 5 *Whispering.*] Added by Rowe and generally adopted. 8 *Whispering.*] Capell added Whispers him. and eds. adopt or adapt.

BRUTUS
Nay, I am sure it is, Volumnius.
Thou seest the world, Volumnius, how it goes:
Our enemies have beat us to the pit.

Low alarums.

It is more worthy to leap in ourselves
Than tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together.
Even for that our love of old, I prithee,
Hold thou my sword-hilts, whilst I run on it.
VOLUMNIUS
That's not an office for a friend, my lord.

Alarum still.

CLITUS
Fly, fly, my lord! There is no tarrying here.
BRUTUS
Farewell to you; and you; and you, Volumnius.
Strato, thou has been all this while asleep.
Farewell to thee too, Strato. Countrymen,
My heart doth joy that yet in all my life
I found no man but he was true to me.
I shall have glory by this losing day,
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So, fare you well at once; for Brutus' tongue
Hath almost ended his life's history.
Night hangs upon mine eyes; my bones would rest
That have but laboured to attain this hour.

Alarum. Cry within, 'Fly, fly, fly!'

CLITUS
Fly, my lord, fly.
BRUTUS Hence! I will follow.

Exeunt Clitus, Dardanius, and Volumnius.

23 *Low alarums.*] From Ff. (F^{2-4} 'Alarum.) Omitted by Craig, Houghton (who admit Alarum still. to l. 29). 28 sword-hilts,] $F^{1,2}$ *Sword Hilts,* $F^{3,4}$ *Swords Hilt,* Malone, Cam and others *sword-hilts,* Craik *sword hilts,* Chambers, Mason, Kittredge *sword-hilts* whilst] $F^{1,2}$ *whilest* $F^{3,4}$ *while* 40 life's] Ff *liues* Kittredge *live's* 43 *Exeunt ... Volumnius.*] Added by Capell and generally adopted.

I prithee, Strato, stay thou by thy lord.
Thou art a fellow of a good respect:
Thy life hath had some smatch of honour in it.
Hold then my sword, and turn away thy face,
While I do run upon it. Wilt thou, Strato?

STRATO
Give me your hand first. Fare you well, my lord.

BRUTUS
Farewell, good Strato. (*Runs on his sword.*) Cæsar, now be still.
I killed not thee with half so good a will. *Dies.*

Alarum. Retreat. Enter Antony, Octavius, Messala, Lucilius, and the army.

OCTAVIUS
What man is that?

MESSALA
My master's man. Strato, where is thy master?

STRATO
Free from the bondage you are in, Messala.
The conquerors can but make a fire of him;
For Brutus only overcame himself,
And no man else hath honour by his death

LUCILIUS
So Brutus should be found. I thank thee, Brutus,
That thou hast proved Lucilius' saying true.

OCTAVIUS
All that served Brutus, I will entertain them.
Fellow, wilt thou bestow thy time with me?

STRATO
Ay, if Messala will prefer me to you.

OCTAVIUS
Do so, good Messala.

MESSALA
How died my master, Strato?

STRATO
I held the sword, and he did run on it.

MESSALA
Octavius, then take him to follow thee,
That did the latest service to my master.

ANTONY
This was the noblest Roman of them all.

50, 51 (*Runs on his sword.*) . . . *Dies.*] *Dies.* is from Ff. Rowe added to l. 51 He runs on his sword and dies. Rowe is followed by Craik, Delius, Chambers, Kittredge, Macmillan. Cam and others after *Strato.* in l. 50 have (Runs on his sword.). They follow F's *Dies.* in l. 51. Mason has only *Dies.* after l. 51.

All the conspirators, save only he,
Did that they did in envy of great Cæsar.
He, only, in a general honest thought
And common good to all, made one of them.
His life was gentle, and the elements
So mixed in him that Nature might stand up
And say to all the world 'This was a man!'

OCTAVIUS

According to his virtue let us use him,
With all respect and rites of burial.
Within my tent his bones to-night shall lie,
Most like a soldier, ordered honourably.
So call the field to rest, and let's away
To part the glories of this happy day.

Exeunt omnes.

71 He, only, in] Ff *He, onely in* or *He, only in* Furness gives F¹ as *He, onely, in* We do not find the second comma, but the effect would be to emphasise *only* and we adopt it, as Theobald and others did. Cam, Globe, Craik, Delius, Craig, Chambers, Lobban, Herford, Mason, Houghton, NCE, Macmillan *He only, in* Kittredge *He, only in*

HAMLET

Hamlet was first entered in the *Stationers' Registers*[1] on 26 July, 1602, in these terms: James Robertes. Entred for his Copie vnder the handes of master Pasfield and master waterson warden A booke called the Revenge of Hamlett Prince of Denmarke as yt was latelie Acted by the Lord Chamberleyne his servantes. vj^{d}. In 1603 appeared Q^1 with title-page: The Tragicall Historie of Hamlet *Prince of Denmarke* By William Shake-speare. As it hath beene diuerse times acted by his Highnesse ser-uants in the Cittie of London: as also in the two V-niuersities of Cambridge and Oxford, and else-where. [Device]. At London printed for N[icholas]. L[ing]. and Iohn Trundell. 1603.[2] Q^1 is a shortened and debased text of the play[3] and Roberts's entry is widely held to have been for blocking purposes which the issue of Q^1 rendered ineffectual. Q^2 was issued in 1604, apparently to replace the bad Q^1, and has for title: The Tragicall Historie of Hamlet, *Prince of Denmarke*. By William Shakespeare. Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie. [Device]. AT LONDON, Printed by I. R[oberts]. for N. L. and are to be sold at his shoppe vnder Saint Dunstons Church in Fleetstreet. 1604.[4] Some title-pages are dated 1605. Neither Q gives Act and Scene indications. On 19 November, 1607, Linge made over his rights, which he had acquired from Roberts, to John Smythick (Smethwick), and the latter issued Q^3 in 1611 and later an undated Quarto (Q^4), each Q (from Q^2 on) being set up from its predecessor. In the Folio of 1623 *Hamlet* follows *Macbeth* and precedes *King Lear*. The divisions marked in it are: Actus Primus. Scæna Prima. (our I i); Scena Secunda. (I ii); Scena Tertia. (I iii); Actus Secundus. (II i); Scena Secunda. (II ii); and no other divisions are marked. Q^1 contains 2,154 lines; Q^2 is more than 1,550 lines longer. Q^2 and F are much more closely related than either is to Q^1; but Q^2 has 218 lines which are not in F, and F has 86 lines which are not in Q^2. Two copies only of Q^1 are known.[5] Of Q^2

[1]Arber, iii 212; Chambers: WS, i 408; Lewis, ii 359. [2]Facsimiles by Griggs, forewords by Furnivall, 1879; Harvard Univ. Press, 1931. Ed. by G. Hubbard, Univ. of Wisconsin, 1920; reprint in Cam, ix 697 f., and Furness, ii 37 f. [3]Q^1 was produced without scenery by Wm. Poel at St. George's Hall on 16 April, 1881, proving the text's acting qualities. See further Harold Child in CNS, xcvi. On possible performance at Oxford and Cambridge, see Boas: UD, 344. [4]Facsimiles by Griggs, forewords by Furnivall, 1880; with Intr. by O. J. Campbell, San Marino, Calif., 1938; with Intr. by W. W. Greg, London, Sidgwick & Jackson, 1940. [5]One in the Huntington Library and one in the British Museum.

six copies exist, three in Great Britain and three in the U.S.A.;[1] and Dover Wilson has tabulated the variant readings in the different copies.[2]

A fourth important text is that of *Der Bestrafte Brudermord* (Fratricide Punished) preserved in a copy, dated "Pretz, den 27 oktober, 1710, of an older MS. once belonging to Conrad Ekhof[3] of Gotha." Extracts were printed in the *Theater-Kalender auf das Jahr 1779* of Gotha, and the full text was published by H. A. G. Reichard in his periodical *Olla Podrida*, Berlin, 1781, Part 2, pp. 18-68.[4] This short German play unquestionably represents a version of *Hamlet* taken to Germany early in the seventeenth century. Chambers suggests that *Brudermord* derives from a *Tragœdia von Hamlet einen printzen in Dennemark*, a play in the repertory of John Greene's Company which played in Germany in the early sixteen hundreds.[5]

Following the fundamental work of Pollard on Folios and Quartos, much has been done by Sir Walter Greg, Professor Dover Wilson, Dr. Duthie[6] and Dr. Alice Walker to demonstrate the relation between the texts and to establish to a degree not previously approached the *ipsissima verba* of Shakespeare. There will always be difference of opinion on some questions, but, broadly, as the result of their labours, it is possible to feel some assurance that the value of each text in contributing to the re-establishment of the dramatist's full version of *Hamlet* has been determined with considerable probability. Briefly, Q^2 appears to have been printed (with many errors, perhaps due to haste in composing) from Shakespeare's MS., with the possible help, in a few cases where it may have been illegible, of Q^1. Q^1 itself is a garbled and cut-down version of a Q^2 text prepared by 'memorial reconstruction' and represents a recension of the play used in provincial production; but it seems also to be indebted in a minor degree to the older *Hamlet* (Ur-Hamlet) used by Shakespeare in preparing his play.[7] Dr. Walker[8] concludes that the F text was printed from a copy of Q^2 collated with

[1]In British Museum, Trin. Coll. Cambridge, Bodleian; and in the U.S.A. Huntington and Folger Libraries and Elizabethan Club of Yale. The first three are dated 1605. [2]Dover Wilson: MH, i 123 f. [3]Lived 1720-78. [4]Cohn prints the text from *Olla Podrida* with English translation, pp. 242-303. It was also reprinted by Creizenach. A new translation appears in Furness, ii 121-42. [5]Chambers: ES, ii 286; Chambers: WS, i 422. [6]See in Bibliography, Pollard: FQ and SF; Greg: EP and PE and H.; Greg, Foreword to Duthie; Dover Wilson: MH and WHH, and Intr. and notes in CNS edition; Duthie and Duthie: KL; Wilson: NB. [7]A few classical allusions in Q^1 are not in Q^2 and F: and these may have been carried over from Ur-Hamlet. These are: ii 30, *Being the Ioy and halfe heart of your mother.* (*cf.* our I ii 114); xiii 11, *And he hath halfe the heart of all our Land.* (*cf.* IV v 86 f); iii 15, *Like to a cunning Sophister* (*cf.* I iii 46 f); vi 121, *And borne before an euerlasting Iudge*, (*cf.* III i 66); xi 37-38, *your husband With a face like Vulcan.* (*cf.* III iv 63). The third and fifth may be the innovations of a 'reporter.' [8]See RES, 1951, 328-228; and Chap. VI in Walker: TP.

the current Prompt Book. The more correct version of the speeches of Marcellus and Lucianus in Q^1 has led to the suggestion that the actor of those parts was responsible for Q^1's reconstruction, aided by a record of the part of Voltemand. Polonius in Q^1 is called Corambis and in *Brudermord* Corambus; but the German play is mostly indebted to a Q^2 version, yet has some affinities with Q^1 and the Ur-Hamlet.[1] The result of all these relationships is that the texts of Q^1 and F sometimes agree as against that in Q^2; Q^1 and Q^2 sometimes agree against F; Q^2 and F sometimes agree against Q^1; and *Brudermord* has occasional parallels with one version, or maybe two out of the three, which parallels Duthie has used to elucidate the problems of textual relationship. Various short passages are omitted in Q^2, probably, in Dover Wilson's opinion, by error of the compositor; and other omissions mean the loss of individual letters, words, part lines and single lines.[2] Omissions in F are cuts for production purposes, or for the removal of passages likely to offend, or are accidental. In response to the Act of Abuses various minor changes have been made in F in order to avoid seeming profanity.[3] Clearly, the fundamental text is that of Q^2, and F is next in importance. Much more of Q^1 has been admitted into edited texts in the past than would now be adopted;[4] and the editor's task nowadays is to establish a text based primarily on Q^2, with assistance of F, and to admit readings from Q^1 only where they may be judged of superior authenticity.[5]

Soliloquies play an exceptional part in the development of the drama, not merely those of Hamlet, but also those of Claudius and Ophelia. The verse is rich in alexandrines, feminine endings, run-on lines and extra mid-line syllables. It has great variety and is matched to the personality and action of the speaker. It abounds in vigour, when required, flowing with all the power of easy mastery. It is alive with imagery and advances in well-shaped paragraphs as the speaker's

[1]Chambers: WS, i 422, states his belief that *Brudermord* was founded on an acting version of Sh.'s play closely related to that underlying Q^1. [2]Dover Wilson: MH, i 96 f., 118; ii 244-52. [3]These textual matters are reflected in our footnotes to the play. [4]Regarding Q^1 and memorial reconstruction, Rd. Grant White in 1881 (*Atlantic Monthly*, XLVIII, 467-8, quoted by Bracy, 35) identified the actor of Voltemand as the pirate-actor who, in 1603, furnished the publisher with a text of the play, established partly from memory and partly from Ur-Hamlet. See also Greg: EP, 66, 67. On 'reporting' of Q^1 see Gray in MLN, x, p. 176; Nosworthy in Sh. Survey 3, p. 74. Bracy rejects the theory of memorial reconstruction, while recognising textual debasement in the Bad Qq; but no other theory seems to account for the varied defects and characteristics of the Bad Qq taken as a whole. [5]A further problem is how far revision by the author may have produced textual differences, a matter commented on in the case of *Hamlet* in Harrison: ST, 88, 89. Greg discusses the principles involved in Prolegomena to Greg: EP. The editor's guide must be the "intrinsic character" of the alteration (p. xl). On this basis, if author's changes seem possible, the ed. must decide and print the *variæ lectiones* for the reader's information.

thought proceeds from conception to conception: all of which marks the dramatist's maturity in poetic and dramatic craftsmanship. There is all the difference between Polonius's lines in I iii 55-81, mostly end-stopped but with marked cæsura, suiting his sententious mood, and the freely flowing harmonies of Hamlet's soliloquies, or the intentionally formalised staccato movement of the end-stopped lines in the Mousetrap play where the verse is clinched with rhyme and mid-line pauses are comparatively few. The imagery, as Caroline Spurgeon has shown us, is adapted to the theme.[1] There is constant reference to disease, corruption and infection; the animals mentioned are mostly of the harmful kind: the porcupine, hawk, tiger, serpent, adder, waterfly, shark; and plant-life, in which Shakespeare normally took such delight, includes the canker of the rose, nettles and thorns, deadman's fingers, the grave's green turf, poisonous hebona, weeping willow, rue, wormwood, violets that spring from dead Ophelia, primroses that border the pathway to destruction and weeds that choke the garden of the world.

The first known record of a Hamlet play occurs in Nashe's Epistle to Green's *Menaphon*, 1589, where Nashe writes: "English *Seneca* . . . will affoord you whole *Hamlets*, I should say handfuls of Tragical speeches."[2] Henslow's Diary records a performance of *Hamlet* at Newington Butts on 9 June, 1594, and the receipts as viij^{li}.[3] In 1596 Lodge wrote in *Wit's Miserie* of "y^{e} ghost which cried so miserably at y^{e} Theator, like an oister wife, Hamlet, revenge."[4] These passages refer to the pre-Shakesperian *Hamlet*, and so, perhaps, does Dekker's phrase in *Satiromastix* (1601), IV i 150, "my name's Hamlet revenge."[5] We come to Shakespeare's play in Gabriel Harvey's manuscript note in Speght's *Chaucer* published in 1598: "The younger sort takes much delight in Shakespeare's Venus, & Adonis: but his Lucrece, & his tragedie of Hamlet, Prince of Denmarke haue it in them, to please the wiser sort."[6] This could have been written later than 1598, but gives a terminal date; and if we adopt 1601 for the date of *Merry Wives*, the quotation in its Q^1 from *Hamlet* enables us to suggest 1598-1601 as terminal dates for Shakespeare's work on that tragedy.[7] A tentative date of 1600-1 is probably acceptable and suits the versification and style alluded to above.

[1]Important studies of imagery in *Hamlet* are given in Ellis-Fermor: FD, 88 f., and Clemen, 106 f. [2]McKerrow: Nashe, iii 315; Chambers: ES, iv 235; WS, i 412. [3]Greg: HD, i 17. [4]Chambers: WS, i 411. [5]Chambers: WS, i 411. *Hamlet revenge* had become a 'play-scrap' and was in vogue after production of Shakespeare's play. [6]Sh. Alln. Bk., i 56; Chambers: WS, ii 197. Meres makes no mention of *Hamlet* as Sh.'s work in his list of 1598. [7]The line is *What is the reason that you use me thus?* and references are Q^1 of MW, xiii 42; *Hamlet*, v i 271. Q^1 of *Hamlet* has *What is the reason sir that you wrong mee thus?* See also our vol. i, p. 774. (The phrase was, however, common.)

The Hamlet story took form amidst the legends of the early barbaric ages of Scandinavia; and the vestiges of its barbaric origin which subsist in its developed Elizabethan version contribute to the problems which beset the play itself. Some knowledge of the early forms of the legend is therefore desirable. Gilbert Murray has shown the essential similarity of the myths of Orestes and Hamlet; and the psychologists, particularly Dr. Ernest Jones, have explained Hamlet's mystery in terms of the Œdipus complex.[1] But, in fact, the theme of the usurper who kills his kingly brother and weds his widow and is slain by his son, and the device of the Letter of Death, are extremely common in legend and folklore; and Josef Schick in the successive volumes and papers of the *Corpus Hamleticum*[2] has printed in the original languages many analogues from the written traditions of widespread peoples. The Hamlet story proper first had literary record in the Latin *Historia Danica*[3] of Saxo Grammaticus, a Danish ecclesiastic of the late twelfth century; which account was translated into French, embellished with rhetoric and moralising, in the *Histoires Tragiques* of Belleforest. The French version was translated into English as *The Hystorie of Hamblet* which was published in London in 1608:[4] it has frequent mistranslations and copies the play in a few particulars.[5]

Belleforest is the source of the English play. In this version Horwendille (King Hamlet) and his brother Fengon (Claudius) were joint Governors of Jutland under King Rorique, whose daughter Geruthe (Gertrude) married the heroic Horwendille. Fengon seduced Geruthe, slew Horwendille at a banquet, married Geruthe (she claimed, under compulsion) and seized the sovereignty. Geruthe was thus guilty of adultery and incest (marriage with deceased husband's brother). Her son Amleth, a youth, determined to wreak vengeance when he reached manhood and to claim the crown. To protect himself against Fengon, he feigned madness, but although melancholy, he showed no sign of real insanity or hysteria; but indulged in clownish antics, adopted dirty and slovenly habits and made riddling statements veiling shrewd truths. A maiden who loved him (origin of Ophelia) was employed by Fengon to tempt him, and so discover his real condition and intentions,

[1]See Murray and Jones in Bibliography; also paper by Jones in *American Journal of Psychology*, xxi, 72 f. [2]See Schick in Bibliography. [3]First printed in 1514 in Paris. [4]See Gollancz: SH, in Bibliography. The vol. contains Hamlet references in Icelandic literature; text of the Hamlet history in Saxo and translation by Oliver Elton; text from Belleforest in the Paris edn. of 1582 and the English translation of 1608; together with an Essay on the Legend, pp. 1-86. The relevant text of the 1608 *Hystorie* is also given in Furness, ii 87 f., and in H. Morley's *Early Prose Romances*. [5]In Saxo the spy in the Closet scene (our III iv) hides under straw; in Belleforest under a quilt (*loudier*); in the *Hystorie*, as in the play, behind the arras, and Hamblet, as only elsewhere in the play, cries "A rat! a rat!" when he thrusts his sword through the fabric.

but revealed the plot to him; as also did his foster-brother (origin of Horatio). The maiden was not the daughter of Fengon's friend (origin of Polonius) who suggested Amleth's talk with Geruthe, and who hid under straw at the interview and was slain by Amleth. After cutting up the body, boiling it and throwing the pieces into a sewer for swine to eat, Amleth returned to Geruthe and upbraided her in outspoken denunciation of her lust. She repented and aided him. Fengon, afraid to slay Amleth because of Rorique and Geruthe, sent Amleth to the English King accompanied by two envoys (origin of Rosencrantz and Guildenstern) who bore a message carved on wood ordering the death of Amleth. This message Amleth found *en route*, erased the characters and engraved a direction that the envoys were to die and that Amleth should wed the King's daughter. In England Amleth, expert in magic, solved various mysteries, and was betrothed; and the envoys were killed. He returned to Denmark, interrupted the Court funeral celebrations which he had instructed Geruthe to hold for his supposed death, and slew the participants. He then entered Fengon's chamber, substituted his useless sword, nailed in its sheath, for Fengon's and killed him. In a lengthy eloquent oration to the Danes he justified his conduct and was made King of Denmark. He returned to England, first married the Princess and later married Hermetrude, Queen of Scotland; and after further adventures, departed with his two wives for Denmark, where, betrayed by Hermetrude, he was slain by the usurper Wiglere; and Hermetrude, like Geruthe before her, married her husband's slayer.

The main dramatic characters are thus prominent in the story or are adumbrated. Hamlet's antic disposition, his melancholy and eccentric, enigmatic and outrageous talk are already part of the character, as well as his utter ruthlessness, bravery, resourcefulness, restless activity and satirical wit. He is a youth at the tale's beginning and a man when he kills Fengon, which partly explains the element of delay and the discrepancy in his age noticeable in the play. The exchange of weapons in the duel with Laertes has also a precedent. In the play the inference is that Gertrude was ignorant of King Hamlet's murder (it is explicitly so stated in Q^1); in the tale she must have known; and the tale confirms what is less explicit in the play, the pre-marital adultery of Claudius and Gertrude. In endowing Amleth with eloquence and some statesmanlike qualities after Fengon's death and in the moralising and discursive comments in the narrative, Belleforest adds to Saxo's history elements derived from his own more civilised time. All this was to go further in the play, but the coarser elements which begin in Saxo, though moderated, still persist and are obvious in the dramatic version. The really fundamental dramatic change, so far, lay in cutting out Amleth's marriages and adventures in England and beyond, and solving the problem of revenge in a final holocaust halfway through the original story.

But more than Belleforest inspired the shaping of *Hamlet*. The prose

tale already contained, in varying degrees, most of the elements of Senecan drama which had, from the 'sixties to the 'eighties, exercised a potent influence on English tragedy: these were murder, adultery, incest, perverted ambition, usurpation, intrigue, inflated rhetoric, moralising, philosophical comment, irony and aphorism. The series of Senecan plays in England had begun with *Gorboduc* in 1562 and had culminated in Kyd's powerful *Spanish Tragedy*, 1585-7 (?).[1] Here, however, in Belleforest was a narrative with the greatest resemblance of all current narratives to the Senecan model. Apart from the enhancement of the various elements available in Belleforest, the principal addition to the play conferred by Senecan tragedy was the Ghost with his message of crime and horror and his supernatural command to revenge.[2] The same elements were again and again employed in the making of revenge plots in English drama; but the many resemblances between Kyd's play and *Hamlet* have led to a belief that Kyd was author of the pre-Shakespearian *Hamlet*.[3] Attempts have been made to distinguish the innovations and changes which Shakespeare made in the play. These are not easy to determine; but comparison of the *Spanish Tragedy* and *Hamlet*, for all their similarities, confirms the Shakespearian touch in all those scenes and passages which render *Hamlet* one of the greatest of all dramas. Only a great dramatist, with powers beyond Kyd's, could have correlated harmoniously the progressive discords and conflict between the diversified characters with the inner conflict which never ceases in Hamlet's soul until the final silence. The device of a Play-within-a-Play as an integral part of the plot must, however, be credited to Kyd. A mid-play interlude had occurred in *Sir Thomas More* and in other contemporary plays such as *Love's Labour's Lost* and the *Dream*; but the vogue of the true Play-within-a-Play arose from the use that Kyd made of it as an essential part of the plot in *The Spanish Tragedy* and Shakespeare's use of it in *Hamlet*: and similar constructional use was made of it in much later drama at home and abroad.[4]

[1]Four of the early Senecan plays are printed with useful Introduction in Cunliffe: these are *Gorboduc*, 1562; *Jocasta*, 1566; *Gismond of Salerne*, 1566?; *Misfortunes of Arthur*, 1588. Text of *Spanish Tragedy* in Boas: Kyd, 1-99. [2]To the Senecan tradition we owe also the quality of stoicism which Hamlet himself could display. [3]Boas suggests that Sh. worked on a popularised stage version of the old play (Boas: Kyd, liii). [4]Shakespeare's direct knowledge of Seneca was perhaps limited to *sententiæ*. "The very most," writes Baldwin, "that can be claimed for any of Sh.'s tragedies is that it is popular Seneca; no one of them aimed to be true Seneca" (Baldwin: LG, ii 560. See also p. 611 f.). On Seneca's influence on *Hamlet* and other plays, see Charlton, *Senecan Tradition in Renaissance Tragedy*, Manchester U.P., 1946; F. L. Lucas, *Seneca and Elizn. Tragedy*, Cambridge U.P., 1922; Intr. to Cunliffe; Thorndike, especially chapters iii and v; and Simpson: R.

The plot of *Hamlet* bears evidence of its evolution through successive ages. It had its origins when vendetta was a duty, when power was won and kept by treachery and the sword, when such a marriage as that of Claudius-Gertrude was incest, when messages were carved in runes on wood, when the chambers of princes were strewn with straw. It was shaped by Saxo suitably for his time, re-shaped and moralised by Belleforest, and developed with the ghostly lore known to the Elizabethan playwright, the outspoken talk then tolerated, and philosophical inquiry into the meaning of life and the destiny of man. The modern playgoer has to concede the bygone conditions which render the plot possible. Gertrude's second marriage can no longer evoke the distress and horror which Hamlet throughout the play evinces.[1] On occasion the source can help us. Hamlet has been condemned for heartlessly causing the deaths of Rosencrantz and Guildenstern: they were, claims Señor Salvador de Madariaga, innocent people.[2] Now there is a vast difference between the open carved wooden message of Belleforest and the Elizabethan sealed dispatches of the play. The envoys of the narrative must have known the import of their mission, and Belleforest accordingly writes of *la meschanceté des courtisans qui le conduisoient à la boucherie*;[3] all we have in the play, apart from their function as the King's spies, is Hamlet's assurance that "they did make love to this employment": and one must conclude that the envoys' guilt (meant to be understood) is insufficiently established in the drama. Another problem is Hamlet's reluctance to kill Claudius whilst he prays, in order to do so at a moment when his soul would go to hell. This Renaissance idea has provoked unfavourable comment.[4] William Richardson and his successors claimed it to be mere self-excuse and protective camouflage of Hamlet's dilatory instinct.[5] But similar instances of a murderer's dread intention could be given outside Shakespeare; so spoke Richard III (of course, a villain) when he killed Henry VI, "Down, down to hell; and say I sent thee there"; so spoke Iden when he killed Cade, "I might thrust thy soul to hell"; and so said Hamlet when he demanded the envoys' deaths, "Not shriving time allowed." (See also 3 *Henry VI* I iii 35 f.) Modern delicacy resembling Richardson's has led to the creation of a stage-direction enabling Hamlet to overhear the plot to test him by means of Ophelia in the Nunnery Scene.[6] Such a direction helps to palliate his behaviour to Polonius and Ophelia: but

[1]Such a marriage is now legal in Great Britain. [2]Madariaga, 17. [3]Gollancz: SH, 232. [4]Johnson, 193, wrote of Hamlet's speech, it "is too horrible to be read or to be uttered." [5]*A Philosophical Analysis and Illustration of some of Sh.'s Remarkable Characters*, Edinburgh, Creech, 1774. [6]CNS, p. 43. One should add a fact which seems to support Dover Wilson's stage-direction: in Belleforest (as in Saxo) Amleth is told of the plot both by the young woman herself and his foster-brother. In view, however, of the eavesdroppers and Hamlet's behaviour in the Nunnery Sc., the dramatist could hardly use this device, even though Ophelia told Hamlet in an aside.

did the Elizabethan Hamlet require such palliation? (See footnote to II ii 166.)

Again and again one comes up against the problem of the imaginative additions made, in interpreting it, to the information supplied by the play itself. In writing of *Hamlet* a principle was well established by Kittredge: "Nothing that is omitted is of any significance. We are not at liberty, therefore, to enrich the plot with our own inventions."[1] And Waldock, in referring to Coleridge and Bradley, was driven to the independent corollary that conjectures, being only conjectures, cannot be of great importance in the play.[2] There is, however, another means of adding to the information which the play offers: and that is, having adopted one view of the character of Hamlet, or another, to adduce matter from the source which the dramatist does not appear to have used, and to interpret the play consequently in terms which the text itself does not warrant. Madariaga, for instance, emphasises Hamlet's sensuality, invokes Saxo and Belleforest, and describes Ophelia's mad scenes as the occasion for her disclosure of the secret immoral relations between her and Hamlet.[3] Yet there is, on the other hand, ample testimony in the play to Ophelia's purity (and her babblings, out of control in madness, fortify rather than destroy the idea of her purity when sane).

The vast critical history of *Hamlet* is strewn with Hamlets. Each of them is proper to the critical theory of the time. It is usual for each new expositor to examine the Hamlets of his predecessors and to determine their shortcomings before establishing his own. These Hamlets have an almost infinite range: they include such diverse types as the Borgian egotist of Madariaga, the Man of Genius of Türck and the sensitive intellectual of H. B. Irving, dear to humanity because of his common human weakness.[4] In Hamlet himself Shakespeare arrived at the most elaborate example of his method of creating character by the interplay of antagonistic thoughts and emotions in a man who is acting in concord or opposition amidst other diversified characters in changing circumstances. Never again did he achieve, and probably never again desired to achieve, such great complexity, a complexity from which the critic has so often isolated a part and used it as a formula to explain the whole. For Hamlet is at once idealist and realist, imaginative but practical, swifter to plan than to execute, clear in thought but enigmatical in statement, credulous but sceptical, disinterested but egotistical, energetic but irresolute, generous but jealous, courteous but satirical, pure in instinct but bawdy in utterance, noble in language but drablike in curses, generously chivalrous but vindictively unforgiving, responsive and kindly but brutally

[1]Kittredge: S, 22. [2]Waldock, 35. For discussion of instances, see Waldock, chap. iii. [3]Madariaga, 51, 55, 69. [4]Türck, 87-134; Irving, 11 f. The pages of Williamson show how prolific this critical literature has been.

callous. The catalogue, based exclusively on the play, could be very greatly extended; and yet the diversified qualities of Hamlet's character are integrated in his complete dramatic personality. Such are the mysterious attributes of humankind that this highly sensitive and richly gifted man, possessed of powers both for good and for ill, could, if placed in the exceptional circumstances in which he finds himself, act as we are shown he does. The mystery of Hamlet lies in the unassessable powers of human nature and how they may assert themselves. But, above all, *Hamlet* the play is greater than Hamlet the man. It is a co-ordinated representation of life, wherein construction, characterisation, verse and language are blended to produce the systematic whole. The partial Hamlets of the critics are not enough; and the end of all *Hamlet* criticism must be: see and read the play.[1]

[1]On *Hamlet* in Opera see W. Barclay Squire in Sh. Homage, 77. References to music for songs and some passages are given in Sh. Music, 11-14. Noble, 117-123, discusses the songs. On music for the *To be or not to be* soliloquy from the Pepys MS with Sir Frederick Bridge's accompaniment, see Bridge, 62-68, 85-93. Further on the songs, see Naylor, 75, 76, with notation for Ophelia's songs, 189-191, and for jig music, 197. Cowling, 35, 38, 44, 49, deals with sound effects accompanying the action. See also Cécile de Banke on sound effects and on music for *Hamlet* in de Banke, 82, 254-256. Furness gives music for songs in his vol. i, 330, 333, 349, 350, 382, 385; and Knight in his edn., Tragedies, vol. i, 151-154.

DRAMATIS PERSONÆ

CLAUDIUS, King of Denmark.
HAMLET, son to the late, and nephew to the present King.
POLONIUS, Lord Chamberlain.
HORATIO, friend to Hamlet.
LAERTES, son to Polonius.
VOLTEMAND, CORNELIUS, ROSENCRANTZ, GUILDENSTERN, OSRIC, A Gentleman, } Courtiers.
A Priest.
MARCELLUS, BARNARDO, } Officers.
FRANCISCO, a soldier.
REYNALDO, servant to Polonius.
Players.
Two Clowns, gravediggers.
FORTINBRAS, Prince of Norway.
A Captain.
English Ambassadors.

GERTRUDE, Queen of Denmark, and mother to Hamlet.
OPHELIA, daughter to Polonius.

Lords, Ladies, Officers, Soldiers, Sailors, Messengers, and Attendants.

Ghost of Hamlet's Father.

SCENE : ELSINORE, DENMARK.

DRAMATIS PERSONÆ

OF THE PLAY BEFORE THE KING

PROLOGUE.
GONZAGO.
BAPTISTA, wife to Gonzago.
LUCIANUS, nephew to Gonzago.

SCENE: VIENNA.

[Names asterisked in the following statement refer to stage-directions only. For speech-prefixes see footnotes to Scenes.]

POLONIUS] From Q^2 F^1. Q^1 Corambis. F^1 also spells Pollonius (I ii 57). LAERTES] From Q^2 F^1. Q^1 Leartes. VOLTEMAND] Q^2 Voltemand (II ii), Valtemand

(I ii, with prefix Vo). Q^1 Voltemar. F^1 Voltemand (I ii), Voltumand (II ii). CORNELIUS] From Q^2 F^1. Q^1 Cornelia. ROSENCRANTZ] Q^2 Rosencraus. Q^1 Rossencraft. F^1 Rosincrane, Rosincran*, Rosincrance. GUILDENSTERN] Q^2 Guyldensterne, Guyldersterne (II ii). Q^1 Gilderstone, Guilderstone (II ii). F^1 Guildensterne, Guildenstern. OSRIC] Q^2 Courtier*, Ostricke, Ostrick, Osrick.* Q^1 Bragart Gentleman* (with prefix Gent.). F^1 young Osricke,* Osricke, yong Osricke. BARNARDO] $Q^{1,2}$ Barnardo, Bernardo. F^1 Barnardo, Barnard* (I ii). REYNALDO] From Q^2. Q^1 Montano. F^1 Reynoldo (prefixes Reynol). FORTINBRAS] From F^1. Q^2 Fortinbrasse, Fortenbrasse. Q^1 Fortenbrasse, Forten-Brasse (I i 82). GERTRUDE] Q^2 Gertrard, except Gertrad* (I ii). Q^1 Gertred, except Gerterd (see III i 177-81). F^1 Gertrude. OPHELIA] From Q^2 F^1. Q^1 Ofelia. Claudio, a man at Court, is mentioned in Q^2 F^1 in IV vii. Jephtha is spelt Ieptha in Q^2, Iepha in Q^1, Iephta in F^1. The French horseman Lamord mentioned in IV vii is so named in Q^2, omitted in Q^1, and is Lamound in F^1. Yaughan in V i is evidently an Innkeeper, unmentioned in Q^1. ELSINORE] Q^2 Elsonoure. Q^1 Elsenoure, Elsanoure. F^1 Elsenour, Elsonower. In F^1 Wittenberg is once spelt Wittemberge.

[Play before Claudius. In Q^2 F^1 the Scene is in Vienna, in Q^1 in Guyana. In Q^2 F^1 the Player King enters as King, is also called Duke, is prefixed King and is named Gonzago. In Q^1 he enters as King and as Duke, is also called Duke, is prefixed Duke and is named Albertus. In Q^2 F^1 the Player Queen enters as Queen, is called the Duke's wife, is named Baptista (usually a masculine name) and has prefix Quee. in Q^2 and Bapt., Bap. and Qu. in F^1. In Q^1 the Queen enters as Queen and as Dutchesse, is also called Dutchesse and so prefixed, is described as the Duke's wife and is called Baptista. The Poisoner is described in $Q^{1,2}$ F^1 as nephew to the King, with name Lucianus, and is prefixed as for Lucianus in Q^2 F^1 and as Murd[erer] in Q^1.]

THE TRAGEDY OF
HAMLET
PRINCE OF DENMARK

ACT I

SCENE I. ELSINORE. A PLATFORM BEFORE THE CASTLE.

Francisco at his post. Enter to him Barnardo.

BARNARDO
Who's there?

FRANCISCO
Nay, answer me. Stand, and unfold yourself.

BARNARDO
Long live the King!

FRANCISCO
Barnardo?

BARNARDO
He.

FRANCISCO
You come most carefully upon your hour.

BARNARDO
'Tis now struck twelve. Get thee to bed, Francisco.

FRANCISCO
For this relief much thanks: 'tis bitter cold,
And I am sick at heart.

THE . . . DENMARK] Title from Q^2. Q^1 *The Tragicall Historie of Hamlet Prince of Denmarke.* ($Q^{1,2}$ running title *The Tragedie of Hamlet Prince of Denmarke.* Running title in Ff *The Tragedie of Hamlet.* (F^4 *Tragedy*)) ACT I SCENE I.] Omitted in $Q^{1,2}$. Ff Actus Primus. Scæna Prima. ELSINORE. . . . CASTLE.] Added by Capell and Malone. *Francisco . . . Barnardo.*] Q^2 F^1 Enter Barnardo, and Francisco, two Centinels. (F^1 omits commas). Q^1 Enter two Centinels. *Barnardo* is so spelt in $Q^{1,2}$ Ff. The spelling is *Bernardo* in Q^4, the older editors, and Cam, Globe, Clarendon, Furness, Delius, Dowden, Craig, Chambers, Crawford, Herford, Kittredge, NCE. CNS *Barnardo* The speech-prefixes in this Scene in Q^2 are: Bar.; Fran.; Hora., Hor.; Mar. In F^1: Barnardo, Bar., Barn.; Fran., Fra.; Hor., Hora.; Mar. In Q^1: I.; 2.; Hor.; Mar., Marc. (In Q^1 1.=Francisco and 2.=Barnardo.) 7 twelve.] Q^2 *twelfe,* Dover Wilson: MH, 113, supposes that this spelling in Q^2, here and in 1 ii 251, 1 iv 3, may be due to a Welsh compositor in Roberts's printing-house.

BARNARDO
Have you had quiet guard?
FRANCISCO Not a mouse stirring.
BARNARDO
Well, good night.
If you do meet Horatio and Marcellus,
The rivals of my watch, bid them make haste.
FRANCISCO
I think I hear them. Stand, ho! Who is there?

Enter Horatio and Marcellus.

HORATIO
Friends to this ground.
MARCELLUS And liegemen to the Dane.
FRANCISCO
Give you good night.
MARCELLUS O, farewell, honest soldier.
Who hath relieved you?
FRANCISCO Barnardo hath my place.
Give you good night. *Exit.*
MARCELLUS Holla! Barnardo!
BARNARDO Say,
What, is Horatio there?
HORATIO A piece of him.
BARNARDO
Welcome, Horatio. Welcome, good Marcellus.
HORATIO
What, has this thing appeared again to-night?

11-13 Well, . . . haste.] Verse in Q^2. Prose in Ff. Verse with word changes in Q^1. 14 Stand, ho!] Q^2 *stand ho*, Ff *Stand:* or *Stand*, or *Stand* Delius, NCE *Stand!* Who is] Q^2 *who is* Ff *who's* (Q^1 begins the scene with *Stand: who is that?*) Globe, Delius, Craig, Chambers, Crawford, Herford, NCE *Who's* Cam, Dowden, Kittredge, CNS, Alexander follow Q^2. *Enter . . . Marcellus.*] Placed as in Q^1. In Q^2 Ff follows l. 13. 16-18 O, . . . night.] Capell's arrangement. Two lines in $Q^{1, 2}$ Ff, ending *you? . . . night.* 16 soldier.] Q^2 *souldiers*, Q^1 *souldier*, Ff *Soldier*, or *Souldier*, 17 hath my] From $Q^{1, 2}$. $F^{1, 2}$ *ha's my* $F^{3, 4}$ *has my* Globe, Delius, Dowden, Craig, Chambers, Crawford, Herford, NCE *has my* Cam, Kittredge, CNS *hath my* 18, 19 Say, . . . there?] Capell's arrangement. One line in $Q^{1, 2}$ Ff. (Q^1 omits *what*). 18 *Exit.*] Q^2 F^1 Exit Fran. Q^1 omits. F^{2-4} Exit Francisco. Say,] $Q^{1, 2}$ Ff *Say*, Knight, Delius *Say*. Furness *Say*,— Kittredge *Say*— 19 A piece of him.] Taken as a pleasantry by Heath, Steevens and Knight. Warburton observed that this was said as Horatio gave his hand, and Ingleby that it marked the touching of hands in the dark, he himself being invisible. 21 HORATIO] Q^2 Hora. Q^1 Ff Mar. Cam, Globe, Clarendon, Delius, Dowden, Craig, Chambers, Crawford, Herford, Kittredge, NCE prefix for Marcellus. Capell and others, CNS prefix for Horatio. Greg: PE, 58, supports the Q^2 reading as part of Horatio's banter. has]

BARNARDO
I have seen nothing.
MARCELLUS
Horatio says 'tis but our fantasy,
And will not let belief take hold of him
Touching this dreaded sight, twice seen of us.
Therefore I have entreated him along
With us to watch the minutes of this night,
That, if again this apparition come,
He may approve our eyes and speak to it.
HORATIO
Tush, tush, 'twill not appear.
BARNARDO Sit down awhile;
And let us once again assail your ears,
That are so fortified against our story,
What we have two nights seen.
HORATIO Well, sit we down,
And let us hear Barnardo speak of this.
BARNARDO
Last night of all,
When yond same star that's westward from the pole
Had made his course t' illume that part of heaven
Where now it burns, Marcellus and myself,
The bell then beating one,—

Enter Ghost.

MARCELLUS
Peace, break thee off. Look, where it comes again!
BARNARDO
In the same figure like the King that's dead.

Q² F¹, ² *ha's* Q¹ *hath* F³, ⁴ *has* 26 along] Q² *along*, Q¹ *a long* Ff *along* Cam, Globe and others *along* or *along*, 29 approve] Q¹, ² *approoue* 33 have two nights] From Q¹, ². Ff *two Nights haue* Cam, Globe, Clarendon, Herford, CNS follow Q. Delius, Craig, Dowden, Chambers, Crawford, Kittredge, NCE follow F (accent on *we*). 37 t' illume] From Q² Ff. Q¹ *to Illumine* Kittredge, NCE, CNS *t' illume* Cam, Globe, Clarendon, Delius, Craig and others *to illume* 39 beating] From Q² Ff. Q¹ *towling* Editors follow Q². Kellner treats *beating* as containing *b* for *t* and would read *towling* (tolling), but *towling* is obvious mnemonic error for *beating* Parrott and Craig think *towling* may be an actor's substitution for the less familiar *beating* one,—] Q¹, ² Ff *one*. Rowe's dash, generally adopted. *Enter Ghost.*] Placed as in Q¹, ². In Ff after *off*. l. 40. Some editors place after *again!* Flatter, 90, would treat *The bell . . . off!* as one line, have the Ghost enter after *off!* and treat *Look . . . again.* as a separate line. 40 Peace, . . . again!] One line in Q¹, ² (Q¹ with change of words). Two lines in Ff, ending *off:* . . . *againe.* 41 figure] From Q¹, ² F²⁻⁴. F¹ *figure*, Cam and others *figure*, CNS *figure*

MARCELLUS
Thou art a scholar: speak to it, Horatio.
BARNARDO
Looks a not like the King? Mark it, Horatio.
HORATIO
Most like. It harrows me with fear and wonder.
BARNARDO
It would be spoke to.
MARCELLUS Question it, Horatio. 45
HORATIO
What art thou that usurp'st this time of night,
Together with that fair and warlike form
In which the majesty of buried Denmark
Did sometimes march? By heaven I charge thee, speak!
MARCELLUS
It is offended.
BARNARDO See, it stalks away! 50
HORATIO
Stay! Speak, speak! I charge thee, speak!

Exit Ghost.

MARCELLUS
'Tis gone, and will not answer.
BARNARDO
How now, Horatio! you tremble and look pale.
Is not this something more than fantasy?
What think you on't? 55
HORATIO
Before my God, I might not this believe
Without the sensible and true avouch
Of mine own eyes.
MARCELLUS Is it not like the King?

43 Looks a] From Q^2. Q^1 F^1 *Lookes it* F^2 *Looke it* $F^{3,4}$ *Looks it* Cam, Globe and others *Looks it* CNS *Looks a'* Alexander Looks *'a* 44 harrows] Q^2 *horrowes* Q^1 *horrors* Ff *harrowes* or *harrows* Greg: EP, 65, conjectures that Shakespeare wrote 'harows' with the peculiar 'a' that was liable to be mistaken for 'or' and hence it appeared as 'horrowes' in Q^2 and 'horrows' in the prompt-book; that this 'horrows' was mistaken for 'horrors' in the actor's part (hence Q^1), but correctly restored as 'harrowes' in F. 45 Question it,] Q^1 Ff *Question it* Q^2 *Speake to it* Greg: PE, 55, remarks that the Q^2 compositor may have been influenced by the preceding speech; but that the F reading, which seems an improvement, is possibly a correction. Pope and some older editors followed Q^2. Cam and others follow Q^1 F. Dover Wilson: MH, 51, treats the Q^2 reading as a compositor's error and follows Q^1 Ff in CNS. 51 *Exit Ghost.*] In Q^1 after *offended.* l. 50. Ff Exit the Ghost. ($F^{3,4}$ omit *the*)

HORATIO
As thou art to thyself.
Such was the very armour he had on
When he the ambitious Norway cómbated;
So frowned he once, when, in an angry parle,
He smote the sledded Polacks on the ice.
'Tis strange.
MARCELLUS
Thus twice before, and jump at this dead hour,
With martial stalk hath he gone by our watch.
HORATIO
In what particular thought to work I know not;
But, in the gross and scope of mine opinion,
This bodes some strange eruption to our state.
MARCELLUS
Good now, sit down, and tell me, he that knows,
Why this same strict and most observant watch
So nightly toils the subject of the land,
And why such daily cast of brazen cannon
And foreign mart for implements of war;
Why such impress of shipwrights, whose sore task
Does not divide the Sunday from the week.
What might be toward, that this sweaty haste
Doth make the night joint-labourer with the day?
Who is't that can inform me?
HORATIO That can I.
At least the whisper goes so. Our last King,
Whose image even but now appeared to us,
Was, as you know, by Fortinbras of Norway,
Thereto pricked on by a most emulate pride,
Dared to the combat; in which our valiant Hamlet—
For so this side of our known world esteemed him—
Did slay this Fortinbras; who, by a sealed compact,
Well ratified by law and heraldy,

61 the] $Q^{1,2}$ *the* Ff *th'* Cam and others *the* Kittredge, NCE *th'* 63 sledded] $Q^{1,2}$ *sleaded* Ff *sledded* Polacks] $Q^{1,2}$ *pollax* $F^{1,2}$ *Pollax* F^{3} *Polax* F^{4} *Poleaxe* 65 jump] $Q^{1,2}$ *iump* Ff *iust* Cam and others *jump* Knight, Delius *just* 66 hath . . . by] Q^{1} *he passed through* (Is this a recollection of the way in which the Ghost was played?) 68 mine] Q^{2} *mine* Q^{1} Ff *my* Cam, Globe, Furness, Craig and others *my* CNS, Alexander *mine* 73 why] Q^{2} *with* Q^{1} Ff *why* Editors *why* cast] $Q^{1,2}$ *cost* Ff *Cast* Editors *cast* The correction in F, writes Greg: PE, 25, was perhaps made by Shakespeare himself. Parrott-Craig treat Q^{1}'s *cost* as a probable printer's error, perhaps copied in Q^{2}. 82 Fortinbras] Q^{1} *Forten-Brasse* 84, 85 Hamlet— . . . him—] Dashes replace brackets in Q^{2} Ff, omitted in Q^{1}. 87 heraldy,] Q^{2} *heraldy* Q^{1} *heraldrie*, Ff

Did forfeit, with his life, all those his lands
Which he stood seized of, to the conqueror:
Against the which, a moiety competent
Was gagéd by our King; which had returned
To the inheritance of Fortinbras
Had he been vanquisher; as, by the same comart
And carriage of the article designed,
His fell to Hamlet. Now, sir, young Fortinbras,
Of unimprovéd metal hot and full,
Hath in the skirts of Norway here and there
Sharked up a list of lawless resolutes,
For food and diet, to some enterprise
That hath a stomach in't: which is no other—
As it doth well appear unto our state—
But to recover of us, by strong hand
And terms compulsatory, those foresaid lands
So by his father lost: and this, I take it,
Is the main motive of our preparations,
The source of this our watch and the chief head
Of this post-haste and romage in the land.

Heraldrie, or *Heraldry*, *heraldy* is an obsolete form of *heraldry* Cam and others *heraldry*, CNS *heraldy*, (The word here signifies the general customs and usages of chivalry (Scott-Giles, 19).) 88 those] Q^2 *these* Q^1 Ff *those* Editors *those* 89 of,] Q^1 *of* Q^2 *of*, Ff *on*, Cam and others *of*, NCE *on*, to] Q^1 *by* 91 returned] Q^2 *returne* Q^1 omits passage. Ff *return'd* 93 comart] Q^2 *comart*, Q^1 omits passage. Ff *Cou'nant* Warburton, Capell, Kittredge, Alexander *comart*, Steevens and others, Dyce, CNS *co-mart*, Cam, Globe, Clarendon, Delius, Craig, Chambers, Dowden, Crawford, Herford, NCE *covenant* or *cov'nant* Malone glossed *co-mart* as joint bargain. Hunter, ii 214, thought the poet probably wrote *compact*. Schmidt glosses *co-mart* as a bargain concluded by mutual agreement. Nares thought it might also mean single combat, "for *mart* is also war, or battle." Here it may be equated with *compact*. Parrott-Craig assume Shakespeare coined *comart* on the basis of *mart* (l. 74). 94 article designed,] Q^2 *article desseigne*, Q^1 omits passage. F^1 *Article designe*, F^{2-4} *Article design'd*, Q^5 *Articles designe* and some older editors preferred *article's* Cam and others follow F^2. NCE [*articled*] *design* 96 unimprovéd] From Q^2 Ff. Q^1 *inapproued* Editors *unimproved* but Chambers *unapprovëd*. 98 list] Q^1 *sight* lawless] From $Q^{1, 2}$. Ff *Landlesse* Steevens and others, Dyce, Delius, NCE *landless* Cam and others *lawless* F's *Land-* is a misreading of the MS. *Lawe-* 101 As] Q^2 *As* Q^1 omits passage. Ff *And* Editors *As* 103 compulsatory,] From Q^2. Q^1 omits passage. Ff *Compulsatiue*, Cam and others follow Q^2. Furness, Delius, Craig, Dowden, Crawford, NCE *compulsative*, 107 romage] Q^2 *Romeage* (Some copies *Romadge*) Ff *Romage* Later Quartos had *Romeage* and Dover Wilson: MH, 123, records this as the spelling in some copies of Q^2. Q^1 omits passage. Cam, etc., *romage* Parrott-Craig *Romadge* The term originally referred to stowage in ships, but here is equivalent to turmoil, racket. Onions glosses as bustle, commotion.

BARNARDO
I think it be no other but e'en so.
Well may it sort that this portentous figure
Comes arméd through our watch, so like the King
That was and is the question of these wars.
HORATIO
A mote it is to trouble the mind's eye.
In the most high and palmy state of Rome,
A little ere the mightiest Julius fell,
The graves stood tenantless, and the sheeted dead
Did squeak and gibber in the Roman streets:
As stars with trains of fire and dews of blood,
Disasters in the sun; and the moist star,
Upon whose influence Neptune's empire stands,
Was sick almost to doomsday with eclipse.

108-125 BARNARDO I . . . countrymen.] From Q^2. Omitted in Q^1 Ff. 108 e'en so.] Q^2 *enso;* 112 mote] Q^2 *moth* (a usual spelling). 115 tenantless,] Q^2 *tennatlesse,* 116-120 Did . . . eclipse.] From Q^2 which reads *streets* Malone conjectured that a line was missing after l. 116, supposing that, after reference to wonders on earth, Shakespeare proceeded to other prodigies in the sky: he also proposed *Astres* for *As stars* in l. 117. These suggestions had a measure of support from some older editors. Singer proposed for the missing line, etc., *And as the earth, so portents fill'd the sky, Asters, with etc.* Shakespeare's pronunciation is, however, always *portents.* Furnivall in a private note favoured *In Heav'n above appeared strange portents, As stars* etc. Cam, Herford, NCE in 116-120 follow Q^2 but insert dots for a missing line; Tolman concurred. Globe, Clarendon, Furness, Delius, Craig, Chambers, Dowden, Crawford, Kittredge, Alexander follow Q^2. Tschischwitz in 1869 and Gerald Massey in *The Secret Drama of Shakespeare's Sonnets,* 1872, Supplement, p. 46, placed ll. 121-125 between ll. 116 and 117; and Dover Wilson in CNS adopts this change. Tucker Brooke: ES, 119, 120, objects that this arrangement dislocates "stars with . . . blood" from the other omens of Cæsar's death to which they belong, and that it assumes that Shakespeare passed over his obvious cue for the Ghost's entrance in the majestic words about the "prologue to the omen coming on, . . . Unto our climatures and countrymen." Tucker Brooke's view is that we have here (ll. 116, 117) an ordinary Elizabethan anacoluthon "not very harmful to poetry": and this seems an acceptable way of regarding the passage. See also Dover Wilson: MH, 222 f. Parrott-Craig consider Dover Wilson's change breaks the logical order of the speech and they prefer to think that a line is missing. 118 Disasters in the sun;] From Q^2. Kellner, p. 1, includes among "unintelligible passages in Shakespeare"; and some older editors, partly because of the peculiar construction in ll. 116, 117, proposed emendations. Rowe read *veil'd* for *in*; and Malone and Kinnear conj. *dimm'd* Capell *dim'd* For other proposals see Furness, 18-20. *Disasters* here has its etymological meaning, sinister aspect of a star; and the phrase signifies "bad omens in the sun." Modern editors follow Q^2. moist star]=the moon. 120 eclipse.] Dover Wilson: MH, 224, 327, thinks that an allusion to some contemporary lunar eclipse

And even the like precurse of feared events,
As harbingers preceding still the fates
And prologue to the omen coming on,
Have heaven and earth together demonstrated
Unto our climatures and countrymen.

Enter Ghost.

But soft, behold! Lo, where it comes again!
I'll cross it, though it blast me. Stay, illusion!

It spreads his arms.

If thou hast any sound, or use of voice,
Speak to me.
If there be any good thing to be done,
That may to thee do ease and grace to me,
Speak to me.
If thou art privy to thy country's fate,
Which, happily, foreknowing may avoid,
O, speak!
Or if thou hast uphoarded in thy life
Extorted treasure in the womb of earth,
For which, they say, you spirits oft walk in death,

The cock crows.

is intended, and that reference is made to it again in III iv 48-51. 121 feared] Q^2 *feare* Q^1 omits passage. Editors generally read *fierce* but Collier's *fear'd*, preferred by Parrott-Craig, is more likely to be read as *feare* Alexander *fear'd* 125 climatures] From Q^2. Dyce, Kittredge *climature* *Enter Ghost.*] From Q^2. Q^1 Enter the Ghost. Ff Enter Ghost againe. Globe, Delius, Craig, Herford place after l. 126. 127 *It . . . arms.*] From Q^2. Q^1 Ff omit. Cam, Globe, Furness and others omit. Chambers It spreads its arms. Crawford follows Q^2. Kittredge Spreads his arms. CNS he "spreads his arms." Dover Wilson follows Grant White in taking *It* as a misprint for "He" (misread "yt"). Like Chambers, Parrott-Craig refer the S.D. to the Ghost, which seems the intention. Alexander Ghost spreads its arms. In the text the Ghost is called *it* and we take *his* in the S.D. to be the genitive of *It*. 129, 130 Speak . . . done,] Arranged as in Pope. One line in Q^2 Ff. Q^1 omits *Speak to me.* 131, 132 That . . . Speak to me.] As in $Q^{1, 2}$. One line in Ff. 134, 135 Which, . . . speak!] From Q^2. One line in Q^1 Ff. (Q^1 *O speake to me,*) 138 you] Q^2 *your* Q^1 Ff *you* Q^2's *your* is tempting and, occurring in a passage where the printer seems to have consulted Q^1, may be the intended reading; but editors read *you* death,] Q^2 *death.* (a case of strong internal punctuation). *The cock crows.*] Placed as in Q^2. Q^1 Ff omit. Cam, Clarendon, Chambers, Herford, NCE place after *speak!* l. 139. Globe after l. 132. Furness, Delius, Craig, Dowden, Crawford, Kittredge, CNS, Alexander follow Q^2.

Speak of it! Stay, and speak! Stop it, Marcellus.

MARCELLUS

Shall I strike at it with my partisan?

HORATIO

Do, if it will not stand.

BARNARDO 'Tis here!

HORATIO 'Tis here!

MARCELLUS

'Tis gone!

Exit Ghost.

We do it wrong, being so majestical,
To offer it the show of violence;
For it is, as the air, invulnerable,
And our vain blows malicious mockery.

BARNARDO

It was about to speak, when the cock crew.

HORATIO

And then it started like a guilty thing
Upon a fearful summons. I have heard,
The cock that is the trumpet to the morn
Doth with his lofty and shrill-sounding throat
Awake the god of day, and at his warning,
Whether in sea or fire, in earth or air,
Th' extravagant and erring spirit hies
To his confine: and of the truth herein
This present object made probation.

MARCELLUS

It faded on the crowing of the cock.
Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
This bird of dawning singeth all night long.
And then, they say, no spirit dare stir abroad,

140 at] Q^2 omits. Q^1 omits passage. 141, 142 Do, . . . gone!] Calvert supposed that the appearance of the Ghost at different parts of the stage was effected by two actors dressed alike who appeared and disappeared alternately. 142 *Exit Ghost.*] Placed as in Ff. Q^2 omits. Q^1 places after first *here!* but omits l. 140. 148 started] Q^1 *faded* (borrowed from l. 152). 150 morn] Q^2 *morne*, Q^1 *morning*, Ff *day*, Editors *morn*, or *morn* but Rowe *day* 154 Th' extravagant] From Q^2 Ff. Q^1 *The strauagant* Cam and some others *The extravagant* (Instances where editors have supplied similar elided letters are not as a rule further noticed in the footnotes to this play.) 158 say] Q^1 *say*, Q^2 *say* Ff *sayes*, 160 This] Q^2 *Tnis* Q^1 Ff *The This* is a likely reading and Capell and some older editors, and CNS, Alexander among moderns, adopt it. Delius first read *This* and later *The* Greg: PE, 58, thinks the F reading may be an intentional correction. 161 dare stir] Q^2 *dare sturre* Q^1 *dare*

The nights are wholesome, then no planets strike,
No fairy takes, nor witch hath power to charm,
So hallowed and so gracious is that time.

HORATIO

So have I heard and do in part believe it.
But look, the morn, in russet mantle clad,
Walks o'er the dew of yon high eastward hill.
Break we our watch up; and by my advice,
Let us impart what we have seen to-night
Unto young Hamlet; for, upon my life,
This spirit, dumb to us, will speak to him.
Do you consent we shall acquaint him with it,
As needful in our loves, fitting our duty?

MARCELLUS

Let's do't, I pray; and I this morning know
Where we shall find him most convenient. *Exeunt.*

SCENE II. ELSINORE. A ROOM OF STATE IN THE CASTLE.

Flourish. Enter the King, Queen, Councillors, Polonius, Laertes, Voltemand, Cornelius, Hamlet cum aliis, Lords, and Attendants.

KING

Though yet of Hamlet our dear brother's death
The memory be green, and that it us befitted

walke Ff *can walke* Cam, Clarendon, Furness, Chambers, Herford, Kittredge, CNS, Alexander *dare stir* Globe (after a late quarto, Capell, etc.), *dares stir* Knight, Dyce, etc., Delius, Dowden, Craig, Crawford, NCE *can walk* 162, 163 strike, . . . takes,] *strike*=blot out by malign influence. *takes*= infects or bewitches. 163 takes] $Q^{1, 2}$ *takes*, Ff *talkes*, Editors *takes* 164 that] $Q^{1, 2}$ *that* Ff *the* Cam and others *the* CNS, Alexander *that* 167 eastward] From Q^2 Ff *Easterne* (For *eastward hill* Q^1 has *mountaine top*,) Cam, Globe, Clarendon, Herford, Kittredge, CNS, Alexander *eastward* Delius, Craig, Chambers, Dowden, Crawford, NCE *eastern* 175 convenient.] From Q^2. Q^1 Ff *conueniently*. Capell and some early editors, Cam, Globe, Clarendon, Furness, Delius, Craig, Chambers, Dowden, Crawford, Herford, Kittredge, NCE *conveniently*. CNS, Alexander *convenient*. Kellner describes Q^2 reading as "consistent with the old usage." Greg: PE, 58, remarks that there is a slight difference of meaning between the Q^1 and Q^2 readings, the latter seeming preferable. SCENE II] $Q^{1, 2}$ omit. Ff Scena Secunda. ELSINORE.] Added by Ed. A . . . CASTLE.] Added by Cam after Capell. *Flourish . . . Attendants.*] Q^2 Florish. Enter Claudius, King of Denmarke, Gertradt he Queene, Counsaile: as Polonius, and his Sonne Laertes, Hamlet Cum Alijs. Q^1 Enter King, Queene, Hamlet, Leartes, Corambis, and the two Ambassadors, with Attendants. Ff Enter Claudius King of Denmarke, Gertrude the Queene, Hamlet, Polonius, Laertes, and his Sister Ophelia, Lords

To bear our hearts in grief and our whole kingdom
To be contracted in one brow of woe,
Yet so far hath discretion fought with nature
That we with wisest sorrow think on him,
Together with remembrance of ourselves.
Therefore our sometime sister, now our queen,
Th' imperial jointress to this warlike state,
Have we, as 'twere with a defeated joy,—
With an auspicious and a dropping eye,
With mirth in funeral and with dirge in marriage,
In equal scale weighing delight and dole,—
Taken to wife: nor have we herein barred
Your better wisdoms, which have freely gone
With this affair along. For all, our thanks.
Now follows that you know, young Fortinbras,
Holding a weak supposal of our worth,
Or thinking by our late dear brother's death
Our state to be disjoint and out of frame,
Colleagued with this dream of his advantage,
He hath not failed to pester us with message
Importing the surrender of those lands
Lost by his father, with all bands of law,
To our most valiant brother. So much for him.

Attendant. (F^{2-4} Attendants.) Dover Wilson: MH, 110, considers Q^3's *Counsaile: as* a misprint of Shakespearian *Counsailors.* In Ff Voltemand and Cornelius enter at l. 25. *Voltemand,*] The spellings of this name are: Q^2 I ii 34 Valtemand, with sp.-prefix Vo.; II ii 59 Voltemand, with sp.-prefix Vol. Q^1 Voltemar, with sp.-prefix Volt. In F^1 I ii Voltemand, with sp.-prefix Volt; and in II ii Voltumand, with sp.-prefix Volt. The evidence tends to show that the first vowel should be *o* and the second *e.* Cam and others Voltimand. Kittredge, Alexander Voltemand. CNS Valtemand. Greg prefers the last. The speech-prefixes in this Scene in Q^2 are: Claud., King; Cor.; Vo.; Laer.; Polo.; Ham.; Queene, Quee.; Hora.; Mar.; All.; Both. In Q^1: King; Gent. [l. 40]; Lea., Lear.; Cor. [for Corambis]; Ham.; Que.; Hor.; Marc., Mar.; All. In F^1: King; Volt.; Laer.; Pol.; Ham.; Queen, Qu.; Hor.; Mar.; Both.; All. 8 sometime] From Q^2. Q^1 omits passage. Ff *sometimes* 9 to] Q^2 *to* Q^1 omits passage. Ff *of* Cam, Globe, Clarendon, Chambers, Herford, Kittredge, CNS, Alexander *to* Furness, Delius, Dowden, Craig, Crawford, NCE *of* 11 an . . . a] From Q^2. Q^1 omits passage. Ff *one . . . one* Cam and others follow Q^2. Furness, Delius, Dowden, Craig, Crawford, NCE *one . . . one* 17 know,] = be informed, 21 this] Q^2 *this* Q^1 omits passage. Ff *the* Cam, Furness, Kittredge, CNS, Alexander *this* Knight, Dyce, Globe and others *the* 24 bands] Q^2 *bands* Q^1 omits passage. Ff *Bonds* Pope and others, Craig, Crawford, Kittredge, CNS, Alexander *bands* Cam, Globe, Clarendon, Furness, Delius, Chambers, Dowden, Herford, NCE *bonds* 25 him.] Ff here insert Enter Voltemand and Cornelius. (F^{2-4} Voltimand). Crawford, NCE follow F.

Now for ourself, and for this time of meeting.
Thus much the business is: we have here writ
To Norway, uncle of young Fortinbras,—
Who, impotent and bedrid, scarcely hears
Of this his nephew's purpose,—to suppress
His further gait herein; in that the levies,
The lists and full proportions, are all made
Out of his subject: and we here dispatch
You, good Cornelius, and you, Voltemand,
For bearers of this greeting to old Norway,
Giving to you no further personal power
To business with the King more than the scope
Of these delated articles allow.
Farewell, and let your haste commend your duty.

CORNELIUS, VOLTEMAND
In that and all things will we show our duty.

KING
We doubt it nothing. Heartily farewell.

Exeunt Voltemand and Cornelius.

And now, Laertes, what's the news with you?
You told us of some suit: what is't, Laertes?
You cannot speak of reason to the Dane,
And lose your voice. What wouldst thou beg, Laertes,
That shall not be my offer, not thy asking?
The head is not more native to the heart,
The hand more instrumental to the mouth,
Than is the throne of Denmark to thy father.
What wouldst thou have, Laertes?

LAERTES My dread lord,
Your leave and favour to return to France,

35 For bearers] From $Q^{1,2}$. Ff *For bearing* Rowe, Knight, NCE *For bearing* Cam and others *For bearers* 38 delated] From Q^2. Q^1 *related* Ff *dilated* Cam, Globe, Clarendon, Craig, Chambers, Dowden, Crawford, NCE, CNS, Alexander *delated* Furness, Delius, Herford, Kittredge *dilated* allow.] Johnson, Grant White, Keightley *allows*. *allow* is a case of inflection by attraction (of *articles*). For *allow*. Q^1 has *do shew:* 39 let . . . duty.] The usual formula of an inferior on parting was like Osric's "I commend my duty to your lordship" (v ii 166). Here Claudius anticipates by saying "let your *haste* commend your duty." (See J. S. Kenyon, *Philological Qtly.*, vol. i, 71-73). 40 CORNELIUS, VOLTEMAND] Q^2 Cor. Vò. Q^1 Gent. Ff Volt. 41 *Exeunt . . . Cornelius.*] Omitted in $Q^{1,2}$. F^1 Exit Voltemand and Cornelius. F^{2-4} Exeunt *Voltimand* and *Cornelius*. 50 My dread lord,] From Q^2. Q^1 *My gratious Lord*, Ff *Dread my Lord*, Cam and others follow Q^2. Furness, Delius, Craig, Dowden, Crawford, NCE follow F.

From whence though willingly I came to Denmark
To show my duty in your coronation,
Yet now, I must confess, that duty done,
My thoughts and wishes bend again toward France
And bow them to your gracious leave and pardon.

KING
Have you your father's leave? What says Polonius?

POLONIUS
He hath, my lord, wrung from me my slow leave
By laboursome petition, and at last
Upon his will I sealed my hard consent.
I do beseech you give him leave to go.

KING
Take thy fair hour, Laertes: time be thine,
And thy best graces spend it at thy will!
But now, my cousin Hamlet, and my son,—

HAMLET (*aside*)
A little more than kin, and less than kind.

KING
How is it that the clouds still hang on you?

HAMLET
Not so, my lord: I am too much in the sun.

QUEEN
Good Hamlet, cast thy nighted colour off,

55 toward] From Q^2. Q^1 paraphrases the passage. Ff *towards* Cam and others *toward* Chambers, NCE *towards* 57] Two lines in Ff, ending *leaue? . . .* Pollonius? 58 He hath,] From Q^1 Ff. Q^2 *Hath* Alexander '*A hath*, 58-60 wrung . . . consent.] From Q^2. Ff omit. (Q^1 has *He hath, my lord, wrung from me a forced graunt, And I beseech you grant your Highnesse leaue.*) which Dover Wilson: MH, 23, describes as "patently a memorised report of the fuller text," proving that the lines missing in F stood in the original prompt-book. Duthie, 94, concludes that F's omission was accidental and not a cut, and Parrott-Craig suggest that the MS. was perhaps here illegible. 64 son,—] Q^2 *sonne*. Q^1 changes text. Ff *Sonne?* or *Son?* Rowe's dash, widely adopted. 65 (*aside*)] Added by Theobald. 67 Not so,] From Ff. Q^2 *Not so much* Q^1 omits passage. Editors *Not so,* in the] From Q^2. Q^1 omits passage. Ff *ith'* or *i' th'* Cam and others *i' the* Kittredge, NCE *i' th'* Chambers, CNS, Alexander *in the* sun.] Q^2 *sonne*. Q^1 omits passage. Ff *Sun.* or *Sun,* CNS '*son.*' Johnson pointed out a probable allusion to the proverb "Out of heaven's blessing into the warm sun." The phrase occurs in *Lear* II ii 168, 169, "Thou out of heaven's benediction com'st To the warm sun!" "In the warm sun" meant out of house and home, in the case of Hamlet a reference to his dispossession. There is also a pun on *sun* and *son*: as Dowden puts it, Hamlet was too much in the relation of a son, to his dead father, his incestuous mother, his uncle-stepfather. For similar use of the phrase in Lyly, Heywood, etc., see Carver's note, p. 216, to Palsgrave's *Acolastus* (EETS), where the earliest known example occurs. 68 nighted]

And let thine eye look like a friend on Denmark.
Do not for ever with thy vailéd lids
Seek for thy noble father in the dust.
Thou know'st 'tis common: all that lives must die,
Passing through nature to eternity.

HAMLET

Ay, madam, it is common.

QUEEN

If it be,
Why seems it so particular with thee?

HAMLET

Seems, madam! Nay, it is: I know not 'seems.'
'Tis not alone my inky cloak, good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected haviour of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly. These indeed seem,
For they are actions that a man might play;
But I have that within which passes show:
These but the trappings and the suits of woe.

KING

'Tis sweet and commendable in your nature, Hamlet,
To give these mourning duties to your father.
But, you must know, your father lost a father,
That father lost, lost his, and the survivor bound
In filial obligation for some term

From Q^2. Q^1 omits passage. Ff *nightly* Rowe, Knight and others *nightly* Modern editors *nighted* 72 lives] From Q^2 F^1. Q^1 omits passage. F^{2-4} *live* Craig, Chambers *live* 77 good] Q^2 *coold* Ff *good* Q^1 changes passage. 82 moods,] Q^2 *moodes*, Ff *Moods*, *moodes* is a possible spelling of *moods* and *modes*. Capell first read *modes* and Dyce insisted that Hamlet throughout the speech dwelt on the outward signs of sadness. But in Q^1's memorised version the King several lines previously asks, "What meanes these sad and melancholy *moodes*?" This is surely an echo of Hamlet's word and in this context presumably means *moods*. We therefore adopt the reading *moods* in l. 82. Cam, Globe, Clarendon, Chambers, Herford, Crawford, Kittredge, NCE, Alexander *moods* Furness, Delius, Dowden, Craig, CNS *modes* shapes] Q^2 *chapes* Paraphrase differs in Q^1. Ff *shewes* or *shews* Steevens, Knight, etc., Furness, Delius, Dowden, Craig, Chambers, Crawford, NCE *shows* Cam, Globe, Clarendon, Herford, Kittredge, CNS, Alexander *shapes* 83 denote] Q^2 *deuote* Q^1 omits passage. Ff *denote* Q^5, etc. *deuoute* 85 passes] From Q^2. Ff *passeth* (Q^1 rhymes with a different line: *Him haue I lost I must of force forgoe,*) Cam and others *passeth* CNS, Alexander *passes* 87 'Tis . . . Hamlet,] Two lines in Ff, ending *commendable* . . . Hamlet, 90 lost, lost] Q^1 *dead, lost*

To do obsequious sorrow. But to perséver
In obstinate condolement is a course
Of impious stubbornness: 'tis unmanly grief.
It shows a will most incorrect to heaven,
A heart unfortified, a mind impatient,
An understanding simple and unschooled.
For what we know must be and is as common
As any the most vulgar thing to sense,
Why should we in our peevish opposition
Take it to heart? Fie! 'tis a fault to heaven,
A fault against the dead, a fault to nature,
To reason most absurd, whose common theme
Is death of fathers, and who still hath cried,
From the first corse till he that died to-day,
'This must be so.' We pray you, throw to earth
This unprevailing woe, and think of us
As of a father: for let the world take note,
You are the most immediate to our throne,
And with no less nobility of love
Than that which dearest father bears his son
Do I impart toward you. For your intent
In going back to school in Wittenberg,
It is most retrograde to our desire;
And we beseech you, bend you to remain
Here in the cheer and comfort of our eye,
Our chiefest courtier, cousin and our son.

QUEEN

Let not thy mother lose her prayers, Hamlet.
I pray thee, stay with us: go not to Wittenberg.

96 a] Q^2 *or* Q^1 omits passage. Ff *a or* probably due to misreading an open *a* in MS. See Greg: PE, 33. A few earlier editors read *or* 105 corse] Q^2 *course*, Q^1 uses *course* in a different sense, *in reasons Common course* Ff *Coarse*, Probably an instance in Q^2 of confusion between open *a* and *u*. See Dover Wilson: MH, 109. 110 no less nobility] Badham, 272, reviewing Warburton's gloss of *nobility of love* as 'magnitude,' Johnson's as 'generosity, and Heath's and Malone's as 'eminence' and 'distinction,' proposes *nobility no less* Editors *no less nobility* 112 toward] From Q^2. Q^1 omits passage. Ff *towards* NCE *towards* you. For] Q^2 *you for* Q^1 omits passage. Ff *you. For* 113 Wittenberg,] The University was famous. *Cf. Tragedy of Hoffman*, Mal. Soc. Reprint, 1950, l. 276: *I haue bin at* Wittenberg, *where wit growes*. An anachronism: the University was founded in 1502. 114 retrograde] Q^2 *retrogard* A similar phrase occurs in Chapman's *May-Day* (Chapman: Comedies, III iii 196, p. 206): *Come, be not retrograde to our desires*. Described by Parrott as a parody of *Hamlet*. 119 pray thee,] From Q^2. Q^1 paraphrases differently. Ff *prythee* or *prithee* or *prethee* NCE *prithee*,

HAMLET
I shall in all my best obey you, madam.
KING
Why, 'tis a loving and a fair reply.
Be as ourself in Denmark. Madam, come!
This gentle and unforced accord of Hamlet
Sits smiling to my heart: in grace whereof,
No jocund health that Denmark drinks to-day
But the great cannon to the clouds shall tell,
And the King's rouse the heaven shall bruit again,
Re-speaking earthly thunder. Come away.

Flourish. Exeunt all but Hamlet.

HAMLET
O, that this too too sullied flesh would melt,
Thaw and resolve itself into a dew,
Or that the Everlasting had not fixed
His canon 'gainst self-slaughter! O God, God,

120 I... madam.] Two lines in Ff, ending *best*... *Madam*. 127 heaven] From Q^2 F^4. Q^1 paraphrases differently. F^{1-3} *Heauens* Globe and others *heavens* Cam, Kittredge, CNS, Alexander *heaven* 128 *Flourish.*] From Q^2. Q^1 Ff omit. *Exeunt . . . Hamlet.*] From $Q^{1, 2}$. Ff Exeunt. Manet Hamlet. 129 too too sullied] Q^2 *too too sallied* Q^1 *too much grieu'd and sallied* Ff *too too solid* Theobald *too-too-solid* Pope *too-too solid* Cam, Globe, Clarendon, Furness, Delius, Dowden, Craig, Chambers, Gordon, Crawford, Herford, Kittredge, NCE *too too solid* CNS, Parrott-Craig *too too sullied* Nicoll: St. 57, would read *too, too soiléd* Greg: PE, 71, draws attention to Q^2's *sallies* for *sullies* at II i 39, where F^1 has *sulleyes* Fripp adopted *too too solid* as Shakespeare's revision of an earlier "too much grieved and sallied," but noted *unsullied lily* in *L.L. Lost* IV ii 352, where F^1 has *vnsallied Lilly*, and Sonnet XV, *sullied night*, (Fripp, ii 592-3). Greg: PE, 63, remarks that Burbage was getting portly, for Hamlet was fat (V ii 266), but that to begin a serious speech by emphasising it would have been disastrous: Shakespeare could not have written *solid.* In Arden edn., 1899, p. 21, Dowden wrote: "If we were to retain *sallied*, I should explain it as *sullied* . . . and . . . we have some reason to think that *sullied* may be right." Dover Wilson proposed the emendation *sullied* in TLS, 16 May, 1918, and adduces evidence in support of it in Dover Wilson: MH, 159, 198, 298, 307 f. Chambers (Warwick Shakespeare, 158) reads *too too solid* He observes that the contrast here is with "dew" (l. 130) and that *solid* need not imply that Hamlet is fat, but he inclines to think that *sallied* is right in the sense of "vexed" and refers to II i 39 where, however, he reads *sullies.* Stephen Schofield in *The Listener*, 15 Jan., 1948, maintains that *thaw* and *dew* need for antithesis *solid* and have no concern with *sullied.* Edith Sitwell alluds to Hamlet's "too-sullied flesh" (Sitwell, 91). Madariaga (p. 54) accepts *sullied* but attaches a special meaning to it, and derives it from *souiller* in a passage in Belleforest. A. A. Hill in *Language* (Baltimore) xxix, 560, argues that an Elizabethan *sallied* meaning 'sullied' existed. See also note in CNS, 294. 132 self-slaughter!] From Ff. Q^2 *seale slaughter*, Q^1 omits passage. O God,

How weary, stale, flat and unprofitable
Seem to me all the uses of this world!
Fie on't! ah fie! 'Tis an unweeded garden,
That grows to seed: things rank and gross in nature
Possess it merely. That it should come to this!
But two months dead! Nay, not so much, not two.
So excellent a king, that was to this
Hyperion to a satyr: so loving to my mother
That he might not beteem the winds of heaven
Visit her face too roughly. Heaven and earth,
Must I remember? Why, she would hang on him,
As if increase of appetite had grown
By what it fed on: and yet, within a month,
Let me not think on't—Frailty, thy name is woman!—
A little month, or ere those shoes were old
With which she followed my poor father's body,
Like Niobe, all tears:—why she, even she,—
O God, a beast that wants discourse of reason
Would have mourned longer,—married with my uncle.
My father's brother, but no more like my father
Than I to Hercules. Within a month,
Ere yet the salt of most unrighteous tears
Had left the flushing in her galléd eyes,

God,] As in Q^2. Q^1 omits passage. Ff O God, O God! Cam and others follow Q^2, many with two notes of exclamation. Furness, Delius, Dowden, Craig, Gordon, Crawford *O God! O God!* 133 weary,] Q^2 *wary*, Q^1 omits passage. Ff *weary*, 134 Seem] Q^2 *Seeme* Q^1 omits passage. Ff *Seemes* or *Seems* Cam and others *Seem* NCE *Seems* 135 ah fie!] Q^2 *ah fie*, Q^1 omits passage. $F^{1,2}$ *Oh fie, fie*, F^3 *Oh fie*, F^4 *O fie!* Cam, Globe, Clarendon, Chambers, Herford, Kittredge *ah fie!* Furness, Delius, Dowden, Craig, Gordon, Crawford *O fie!* NCE *oh fie, fie!* CNS *ah fie*, 137 merely. That] As in Ff. Q^2 *meerely that* Q^1 omits passage. come to this!] Q^2 *cóme thus* Q^1 omits. Ff *come to this:* Modern editors follow F, generally with *this!* but CNS *this*, Parrott-Craig support Van Dam in following Q^2. 141 beteem] From Q^2. Q^1 omits passage. $F^{1,2}$ *beteene* F^3 *beteen* F^4 *between* Some older editors had difficulty here: Theobald read *let e'en beteem* here means permit. 143 would] Q^2 *should* Q^1 Ff *would* Editors *would* 145 month,] As in Q^2. Q^1 omits passage. Ff *month?* or *Month?* Cam and others *month*— or *month*,— Craig, Crawford, CNS *month*, 149 tears:—why] Q^2 *teares, why* Q^1 changes text in paraphrase. Ff *teares. Why* even, she,—] Q^2 omits. Q^1 omits passage. Ff *euen she*, 150 O God,] From $Q^{1,2}$. Ff *O Heauen!* Modern editors follow Q. 151 my] Q^2 *my* Q^1 omits passage. Ff *mine* Cam and others *my* Craig, Crawford, NCE *mine* 153 I to Hercules.] Showing, thinks Schücking, 77, that Hamlet was physically weak. The contrast rather is that Hercules successfully performed great tasks. month,] Ff *Month?* 154 most unrighteous] Badham, 282, thought the Queen's tears not unrighteous, though perhaps hypocritical, and he proposed *moist and righteous* 155 the] Q^2 Ff *the* Q^1 *their*

She married. O, most wicked speed, to post
With such dexterity to incestuous sheets!
It is not, nor it cannot come to good.
But break, my heart, for I must hold my tongue!

Enter Horatio, Marcellus, and Barnardo.

HORATIO
Hail to your lordship!
HAMLET I am glad to see you well.
Horatio,—or I do forget myself.
HORATIO
The same, my lord, and your poor servant ever.
HAMLET
Sir, my good friend, I'll change that name with you.
And what make you from Wittenberg, Horatio?
Marcellus?
MARCELLUS
My good lord!
HAMLET
I am very glad to see you. (*To Barnardo*) Good even, sir.
But what, in faith, make you from Wittenberg?
HORATIO
A truant disposition, good my lord.
HAMLET
I would not hear your enemy say so,
Nor shall you do my ear that violence
To make it truster of your own report
Against yourself. I know you are no truant.
But what is your affair in Elsinore?
We'll teach you to drink deep ere you depart.

in] $Q^{1,2}$ *in* Ff *of* Cam and others *in* NCE *of* 157 incestuous] From Q^1 Ff. Q^2 *incestious* 159 *Enter . . . Barnardo.*] Q^2 Enter . . . Bernardo. Q^1 Enter *Horatio* and *Marcellus*. Ff Enter Horatio, Barnard, and Marcellus. 160, 161 I . . . myself.] Divided as in Ff. One line in Q^2. Q^1 *I . . . you, (Horatio) or I much forget my selfe.* Dover Wilson (CNS, 152) remarks that Hamlet, overcome with emotion, does not at first see who has entered. Granville-Barker agrees (GB 3, 46). 162 The . . . ever.] Two lines in Ff, ending *Lord, . . . euer.* 163 Sir, . . . you.] Two lines in Ff, ending *friend, . . . you:* 165 Marcellus?] $Q^{1,2}$ Ff Marcellus. 166 lord!] $Q^{1,2}$ Ff *Lord.* 167 (*To Barnardo*)] Added by Cam and adopted by Furness, Dowden, Craig, Chambers, Crawford, Herford, Kittredge, NCE, Alexander. Globe omits. CNS he bows to Barnardo. 170 hear] Q^2 *heare* Q^1 differs. Ff *haue* Cam and others *hear* NCE *have* 171 my] Q^2 *my* Q^1 differs. Ff *mine* Globe, Furness, Delius, Dowden, Craig, Chambers, Crawford, Herford, NCE, CNS *mine* Cam and others *my* 174 Elsinore?] From Malone. Q^2 Elsonoure? Q^1 Elsenoure? F^{1-3} Elsenour? F^4 Elsenoore? 175 to drink deep] From Q^1 Ff. Q^2 *for to drinke* Editors

HORATIO
My lord, I came to see your father's funeral.
HAMLET
I prithee, do not mock me, fellow-student:
I think it was to see my mother's wedding.
HORATIO
Indeed, my lord, it followed hard upon.
HAMLET
Thrift, thrift, Horatio! The funeral baked-meats
Did coldly furnish forth the marriage tables.
Would I had met my dearest foe in heaven
Or ever I had seen that day, Horatio.
My father,—methinks I see my father.
HORATIO
Where, my lord?
HAMLET In my mind's eye, Horatio.
HORATIO
I saw him once: a was a goodly king.
HAMLET
A was a man, take him for all in all,
I shall not look upon his like again.
HORATIO
My lord, I think I saw him yesternight.
HAMLET
Saw, who?
HORATIO
My lord, the King your father.
HAMLET The King my father!

follow Q^1 F. Greg: PE, 56, suggests that the compositor may have accidentally omitted *deep*, and *for* was inserted in proof for the sake of metre. Parrott-Craig follow Q^2. 177 prithee,] Q^1 *pre thee* Q^2 *prethee* F^1 *pray thee* F^2 *prythee* $F^{3,4}$ *prithee* Cam, Globe, Clarendon, Furness, Delius, Craig, Chambers, Crawford, Herford, NCE *pray thee*, Kittredge, CNS, Alexander *prithee* 178 see] Q^1 Ff *see* Q^2 omits. Editors admit. 183 Or ever I had] From Q^2. Q^1 *Ere euer I had* Ff *Ere I had euer* ($F^{3,4}$ *E're*). Cam, Globe, Clarendon, Furness, Chambers, Dowden, Herford, CNS, Alexander follow Q^2. Delius, Craig, Crawford, NCE follow F. 184 My . . . father.] From Q^2 Ff with addition of dash by Rowe. Q^1 *O my father, my father, me thinks I see my father*, 185 Where,] From $Q^{1,2}$. Ff *Oh where* or *O where*, Cam and others *O where* (Some have *O!* or *Oh,*) Globe, Herford, CNS, Alexander *Where*, 186 a was] Q^2 *a was* Q^1 Ff *he was* Cam and others *he was* or *He was* CNS *a' was* Alexander *'a was* 187 A] Q^2 *A* Q^1 Ff *He* Cam and others *He* CNS *A'* Alexander *'A* 190 Saw, who?] As in $Q^{1,2}$. Ff *Saw? Who?* Cam, Globe, Clarendon, Furness, Dowden, Herford, Kittredge *Saw? who?* Delius, Craig, Chambers, Alexander *Saw who?* Crawford, NCE *Saw? Who?* CNS *Saw, who?* 191 The King my father!] Q^2 Ff *The King my father?* (F^{2-4} *father!*) Q^1 *Ha, ha, the King my father ke you.* (*ke*=quoth, say)

HORATIO
Season your admiration for a while
With an attent ear, till I may deliver,
Upon the witness of these gentlemen,
This marvel to you.
HAMLET For God's love, let me hear.
HORATIO
Two nights together had these gentlemen,
Marcellus and Barnardo, on their watch,
In the dead waste and middle of the night,
Been thus encountered. A figure like your father,
Arméd at point exactly, cap-a-pe,
Appears before them, and with solemn march
Goes slow and stately by them. Thrice he walked
By their oppressed and fear-surpriséd eyes
Within his truncheon's length; whilst they, distilled
Almost to jelly with the act of fear,
Stand dumb, and speak not to him. This to me
In dreadful secrecy impart they did;
And I with them the third night kept the watch:

193 attent] From Q^2 $F^{1,2}$. Q^1 $F^{3,4}$ *attentiue* Modern editors follow Q^2 F^1. 195 marvel] Q^2 *marutle* Q^1 *wonder* God's] From $Q^{1,2}$. Ff *Heauens* Editors *God's* 198 waste] Q^2 F^1 *wast* F^{2-4} *waste* Q^1 *vast* Cam and others *vast* Rowe, Theobald and others, Delius, Chambers, NCE, CNS, Alexander *waste* Malone, Steevens *waist* Parrott-Craig *wast waist* signifies 'middle.' *vast* and *waste* derive ultimately from L. *vastus*, *vastum* and may be regarded as variants. In *Winter's Tale* I i 26 and *Pericles* III i 1 *vast* means the great 'waste' of waters, the sea. *Tempest* I ii 327 has *that vast of night*. Greg: PE, 66, remarks that, while Q^4 (1611) of *Hamlet* reads *wast*, $Q^{5,6}$ read *vast*; but even so, he can conceive no valid reason for preferring the reading of Q^1. Dover Wilson: MH, 290, supposes that Shakespeare may have used both forms to convey the desolate hours about midnight. 200 Arméd at point] From Q^2 (*poynt*), Q^1 *Armed to poynt*, Ff *Arm'd at all points* Cam and others follow Q^2. Craig *Armed at points* Crawford *Arm'd at all points* NCE follows F. cap-a-pe,| $Q^{1,2}$ Capapea Ff Cap a Pe, Cam and others *cap-a-pe*, Chambers *cap-à-pé*, NCE *cap-a-pie*, 202 Goes . . . stately by them. Thrice] Q^2 *Goes . . . stately by them; thrice* Q^1 *Appeeres before them thrise*, Ff *Goes . . . stately: By them thrice* Cam and others *Goes . . . stately by them: thrice* Furness, Dowden, CNS, Alexander follow Q^2. Chambers, Kittredge, NCE *Goes . . . stately by them. Thrice* 203 fear-surpriséd] Hyphen in Ff. Q^1 *feare oppressed* 204 truncheon's] $Q^{1,2}$ *tronchions* Ff *Truncheons* distilled] Q^2 *distil'd* Q^1 *distilled* F^1 *bestil'd* F^2 *bestill'd* $F^{3,4}$ *be still'd* Earlier editors who adopted *bestill'd* offered various ingenious explanations, as Knight's "dissolved—separated drop by drop"; and Gould "It means they stood still, but quaking like jelly." Schmidt and Onions gloss *distil* here as "to melt"; Chambers (Warwick edn., 160) thinks it means to soften, to weaken. In modern parlance we would say "reduced, almost to jelly by the action of fear." Modern editors

Where, as they had delivered, both in time,
Form of the thing, each word made true and good,
The apparition comes. I knew your father:
These hands are not more like.
HAMLET But where was this?
MARCELLUS
My lord, upon the platform where we watch.
HAMLET
Did you not speak to it?
HORATIO My lord, I did,
But answer made it none. Yet once methought
It lifted up it head and did address
Itself to motion, like as it would speak.
But even then the morning cock crew loud,
And at the sound it shrunk in haste away
And vanished from our sight.
HAMLET 'Tis very strange.
HORATIO
As I do live, my honoured lord, 'tis true,
And we did think it writ down in our duty
To let you know of it.
HAMLET
Indeed, indeed, sirs, but this troubles me.
Hold you the watch to-night?
ALL We do, my lord.
HAMLET
Armed, say you?
ALL Armed, my lord.
HAMLET From top to toe?
ALL
My lord, from head to foot.
HAMLET
Then saw you not his face?

generally follow Q. 209 Where, as] Q^2 Ff *Whereas* Q^1 *Where as* 213 watch.] Q^2 *watch* (no stop) Q^1 *watched.* Ff *watcht.* Dover Wilson: MH, 93, 263, 267, remarks that some copies of Q^2 read *watch* and others *watcl*, the *l* being a half-printed *h*. He discovered a comma after a slightly blurred *h* in the Grimston copy (in the Bodleian), showing that the true reading was *watch*, Cam and others *watch'd.* CNS, Alexander *watch.* 216 it] Q^2 $F^{1, 2}$ *it* Q^1 *his* $F^{3, 4}$ *its* Cam, Clarendon, Furness, Chambers, Dowden, Crawford, Herford, Kittredge, NCE, CNS, Alexander *it* Globe, Delius, Craig *its* 224 Indeed, . . . sirs,] From Q^1 Ff. Q^2 *Indeede Sirs* Modern editors follow Q^1 F. 225, 226, 227 ALL] From $Q^{1, 2}$. Ff Both. Capell, Cam and others prefix for Marcellus and Barnardo. Kittredge Both [Mar. and Ber.] CNS, Alexander All.

HORATIO
O, yes, my lord: he wore his beaver up.
HAMLET
What, looked he frowningly? 230
HORATIO
A countenance more in sorrow than in anger.
HAMLET
Pale or red?
HORATIO
Nay, very pale.
HAMLET And fixed his eyes upon you?
HORATIO
Most constantly.
HAMLET I would I had been there.
HORATIO
It would have much amazed you. 235
HAMLET
Very like, very like. Stayed it long?
HORATIO
While one with moderate haste might tell a hundred.
MARCELLUS, BARNARDO
Longer, longer.
HORATIO
Not when I saw't.
HAMLET His beard was grizzled, no?
HORATIO
It was, as I have seen it in his life, 240
A sable silvered.
HAMLET I will watch to-night:
Perchance 'twill walk again.
HORATIO I war'nt it will.
HAMLET
If it assume my noble father's person,
I'll speak to it, though hell itself should gape
And bid me hold my peace. I pray you all, 245

236 Very . . . like.] From Q^1 Ff. Q^2 *Very like,* 237 hundred.] Q^2 *hundreth.* Q^1 Ff *hundred.* 238 MARCELLUS, BARNARDO] Q^2 Both. Q^1 Mar. Ff All. Cam, etc. Mar., Ber (*or* Bar). Kittredge, Alexander *Both.* 239 grizzled, no?] Q^2, *grisl' d, no.* Q^1 *grisseld, no.* F^1 *grisly? no.* F^2 ⁴ *grisly?* Cam, Clarendon, Furness, Delius, Dowden, *grizzled? no?* Globe, Herford *grizzled,—no?* Chambers, Kittredge *grizzled—no?* Craig, Crawford, CNS *grizzled, no?* NCE *grizzly? No?* Alexander *grizzl'd—no?* 241, 242, I . . . again.] As in Q^2. One line in Q^1 Ff. 241 I will] From $Q^{1, 2}$. Ff *Ile* or *I'll* Cam, etc. *I will* Furness *I'll* to-night:] Q^2 *to nigh* 242 walk] F^1 *wake* war'nt it] Q^2 *warn't it* Q^1 *warrant it* Ff *warrant you it* Capell, CNS *war'nt it* Cam and others *warrant it* NCE *warrant you it* Kittredge, Alexander *warr'nt it*

If you have hitherto concealed this sight,
Let it be tenable in your silence still,
And whatsomever else shall hap to-night,
Give it an understanding, but no tongue.
I will requite your loves. So fare you well.
Upon the platform, 'twixt eleven and twelve,
I'll visit you.

ALL Our duty to your honour.

HAMLET
Your loves, as mine to you. Farewell.

Exeunt all but Hamlet.

My father's spirit—in arms! All is not well.
I doubt some foul play. Would the night were come!
Till then sit still, my soul. Foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes. *Exit.*

SCENE III. ELSINORE. A ROOM IN POLONIUS'S HOUSE.

Enter Laertes and Ophelia his sister.

LAERTES
My necessaries are embarked. Farewell.
And, sister, as the winds give benefit
And convoy is assistant, do not sleep,
But let me hear from you.

OPHELIA Do you doubt that?

LAERTES
For Hamlet, and the trifling of his favour,
Hold it a fashion, and a toy in blood,
A violet in the youth of primy nature,

247 tenable] From Q^2. Q^1 *tenible* $F^{1,4}$ *treble* $F^{2,3}$ *trebble* 248 whatsomever] Q^2 *what someuer* Q^1 Ff *whatsoeuer* Cam and others *whatsoever* CNS, Alexander *whatsomever* 251 eleven] Q^2 *a leauen* Q^1 Ff *eleuen* twelve] Q^2 *twelfe* 252 duty] Q^1 *duties* 253 Your loves,] From Q^2. Q^1 *O your loues, your loues,* Ff *Your loue,* Cam and others follow Q^2. NCE follows F. 254 —in arms!] Q^2 (*in armes*) Dover Wilson (CNS, 154) holds that the brackets throw great emphasis on the words. *Exeunt . . . Hamlet.*] From Globe. $Q^{1,2}$ Ff Exeunt. 256 Foul] Q^2 *fonde* Q^1 Ff *foule* SCENE III.] $Q^{1,2}$ omit. Ff Scena Tertia. ELSINORE. . . . HOUSE.] Added by Ed. after Cam. *Enter . . . sister.*] From Q^2. Q^1 Enter Leartes and Ofelia. Ff Enter Laertes and Ophelia. The speech-prefixes in this Scene in Q^2 are: Laer.; Ophe.; Pol. In Q^1: Leart., Lear.; Ofel.; Cor. In F^1: Laer.; Ophel., Ophe.; Polon. 3 convoy is assistant,] Ff *Conuoy is assistant;* Q^2 *conuay, in assistant* Q^1 omits passage. Theobald, Cam and others *convoy is assistant,* 5 favour,] From Q^2. Q^1 omits passage. Ff *fauours,* Cam and others *favour,* NCE *favours,*

Forward, not permanent, sweet, not lasting,
The perfume and suppliance of a minute:
No more.

OPHELIA No more but so?

LAERTES Think it no more.
For nature crescent does not grow alone
In thews and bulk; but, as this temple waxes,
The inward service of the mind and soul
Grows wide withal. Perhaps he loves you now,
And now no soil nor cautel doth besmirch
The virtue of his will: but you must fear,
His greatness weighed, his will is not his own;
For he himself is subject to his birth.
He may not, as unvalued persons do,
Carve for himself, for on his choice depends
The sanity and health of this whole state,
And therefore must his choice be circumscribed
Unto the voice and yielding of that body
Whereof he is the head. Then if he says he loves you,
It fits your wisdom so far to believe it
As he in his particular act and place
May give his saying deed; which is no further
Than the main voice of Denmark goes withal.
Then weigh what loss your honour may sustain,

8 Forward,] From Q^2 $F^{3,4}$. Q^1 omits passage. $F^{1,2}$ *Froward,* 9 perfume and] Ff omit. Q^1 omits passage. 10 No more.] Placed as in Q^2. Q^1 omits passage. Ends l. 9 in Ff. 11 crescent] Q^2 F^{1-3} *cressant* Q^1 omits passage. 12 bulk;] Q^2 *bulkes,* Q^1 omits passage. Ff *Bulke:* Editors *bulk;* or *bulk,* this] Q^2 *this* Q^1 omits passage. Ff *his* Editors *this* 16 will:] Q^2 *will,* Q^1 omits passage. Ff *feare:* (anticipation of *fear* in same line by the compositor of F^1). Editors follow Q^2. 18 For . . . birth.] From Ff. Q^2 omits. Q^1 omits passage. Editors admit. 21 sanity and health of this] Q^2 *safty and health of this* Q^1 omits passage. Ff *sanctity and health of the* Cam, Globe, Clarendon, Dowden, Kittredge, *safety and health of this* Delius, Craig, Chambers, Crawford *safety and the health of the* NCE *sanity and health of the* Theobald conj., Hanmer, CNS, Parrott-Craig, Alexander *sanity and health of this* Clarendon, Herford, Kittredge and Chambers (Warwick edn.) regard *safety* as trisyllabic, but in l. 43 and elsewhere it is of two syllables. The Q^2 compositor was an adept in omissions and he is quite likely to have omitted a second *the* (in *and the*) which Warburton inserted and some adopt. Dover Wilson: MH, 316, suggests that Shakespeare possibly wrote *sanety* (for *sanity*) which was misread *sauety*, an old spelling of *safety*, and that the word was set up in Q^2 as *safty*. *sanity* (=sound condition) is supported by II ii 206, p. 435 below, where Q^2 reads *sanctity* for *sanity* and F^1 has *Sanitie* whole] F^1 *weole* 23 and yielding] Kellner *unyielding* 26 particular . . . place] From Q^2. Q^1 omits passage. Ff *peculiar Sect and force* Modern editors follow Q^2.

If with too credent ear you list his songs,
Or lose your heart, or your chaste treasure open
To his unmastered importunity.
Fear it, Ophelia, fear it, my dear sister,
And keep you in the rear of your affection,
Out of the shot and danger of desire.
The chariest maid is prodigal enough,
If she unmask her beauty to the moon.
Virtue itself 'scapes not calumnious strokes.
The canker galls the infants of the spring
Too oft before their buttons be disclosed,
And in the morn and liquid dew of youth
Contagious blastments are most imminent.
Be wary then: best safety lies in fear.
Youth to itself rebels, though none else near.

OPHELIA

I shall the effect of this good lesson keep
As watchman to my heart. But, good my brother,
Do not, as some ungracious pastors do,
Show me the steep and thorny way to heaven,
Whiles, like a puffed and reckless libertine,
Himself the primrose path of dalliance treads
And recks not his own rede.

Enter Polonius.

LAERTES

O, fear me not.
I stay too long. But here my father comes.
A double blessing is a double grace:
Occasion smiles upon a second leave.

34 keep you in] From Q^2. Q^1 omits passage. Ff *keep within* Cam and others follow Q^2. Delius, NCE follow F. 36, 38, 39 The . . . Vertue . . . The] These lines are preceded by inverted commas in Q^2. CNS so marks ll. 36-42. 38 itself] $Q^{1, 2}$ Ff *it selfe* Craig, Crawford *herself* 39 infants] From Q^2 F^1. Q^1 omits passage. F^{2-4} *infant* Modern editors *infants* 40 their] Q^2 *their* Q^1 omits passage. Ff *the* Cam and others *their* NCE *the* 45 the] Q^2 *the* Q^1 paraphrases differently. Ff *th'* Craig, Crawford, Kittredge, NCE *th'* 46 watchman] From Q^2. Q^1 paraphrases differently. Ff *watchmen*. Modern editors *watchman* 48 steep] Q^2 some copies *step* (Dover Wilson: MH, 123). 49 Whiles, like] Q^2 *Whiles* Q^1 *While* (in paraphrased passage). Ff *Whilst like* (F^3 *Whilest*). Globe, Clarendon, Craig, Crawford, Herford, Kittredge, Alexander *Whiles, like* Cam, Furness, Chambers, Dowden, NCE *Whilst, like* Delius *Whilst like* CNS *Whiles like* 51 recks] Q^2 F^2 *reakes* Q^1 *recks* $F^{1, 3, 4}$ *reaks* Modern editors *recks* *Enter Polonius.*] Placed as in Q^2. Q^1 Enter Corambis. before l. 55. Ff Enter Polonius. after *not*. l. 51. Cam and some others shift to follow l. 52.

POLONIUS

Yet here, Laertes! Aboard, aboard, for shame!
The wind sits in the shoulder of your sail,
And you are stayed for. There: my blessing with thee!
And these few precepts in thy memory
Look thou charácter. Give thy thoughts no tongue,
Nor any unproportioned thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,
Grapple them unto thy soul with hoops of steel,
But do not dull thy palm with entertainment
Of each new-hatched unfledged comrade. Beware
Of entrance to a quarrel; but being in,
Bear't that th' opposéd may beware of thee.

57 for. There: my] $Q^{1, 2}$ *for, there my* Ff *for there: my* F's stop alters the sense. thee!] Q^2 *thee,* Q^1 *thee* Ff *you;* or *you:* 58 these few precepts] Such were not uncommon. *Cf.* Hunter, ii 219 f. French: SG, 304 f., prints Burleigh's ten similar precepts for his son. Rushton, 45, shows Shakespeare here probably indebted to *Euphues his England* (Arber's edn.), p. 246, to which may be added p. 430; Bond: L. ii 31, 187. See also Furness, i 65, 66; ii 239. In Q^1 the 'precepts' are reduced to fifteen lines, eleven of which are marked by inverted commas as sentential. 59 Look] Q^2 *Looke* Q^1 omits passage. Ff *See* Globe, Delius, Chambers, Herford, NCE *See* Cam and others *Look* 61-72] Q^1's version of these lines preceded by inverted commas. 62 Those] $Q^{1, 2}$ *Those* Ff *The* Furness, Delius, Dowden, Craig, Gordon, Crawford, NCE *The* Cam and others *Those* 63 unto] Q^2 *unto* (Q^1 paraphrases *Graple them to thee with a hoope of steele,*) Ff *to* Elze, Kittredge, CNS *unto* Cam and others *to* 64 entertainment] From Q^2 Ff. Q^1 *entertaine,* 65 comrade.] $Q^{1, 2}$ *courage,* Ff *Comrade.* Badham, 282 (1856), conj. *court-ape.* Dowden (1899) remarked: "If the *courage* of Q be right, it must be understood as *bravery*, frequent in our old drama in the sense of a gallant. Examples of *courage* used of a person are cited in NED from Hoby (1561) and W. Browne (1647)." Greg: PE, 63 (1928), thought that "Comrade" gave poor sense and was presumably a makeshift for an impossible word in the prompt-book. Dover Wilson had suggested that "courage" was a misreading of "cocnaye" (cockney), but later, in 1934 (Dover Wilson: MH, 295, 296), he came to the view that *courage* was correct, meaning spark, brave, blood; and he quoted Hoby's phrase "the prowes of those divine courages" (CNS, 156). Kittredge in 1939 objected to *courage* on the ground that the quotation from Hoby did not confirm the reading, and that *courage* is an obvious misprint for *comrague* (fellow-rogue) as used in Hoby's *Curry-combe for a Coxecombe*, 1615, *his poor Camragues of Doway.* But Kittredge read *comrade* in *Hamlet.* Now *comrogue* occurs in Jonson's *Masque of Augures* (Jonson, vii, p. 631, l. 56): "and the rest of your Comrogues shall sit disguis'd in the stocks"; and it occurs elsewhere as recorded by Nares. But would Polonius here have said *comrogue*, even in pleasantry? Cam and others *Comrade.* CNS, Alexander *courage.* Parrott-Craig *courage,* 67 th' opposéd] Q^2 Ff *th' opposed* Q^1 *the opposed* Cam and others *the opposed* Furness, Craig,

Give every man thy ear, but few thy voice:
Take each man's censure, but reserve thy judgement.
Costly thy habit as thy purse can buy,
But not expressed in fancy; rich, not gaudy:
For the apparel oft proclaims the man;
And they in France of the best rank and station
Are most select and generous in that.
Neither a borrower nor a lender be;
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man.
Farewell. My blessing season this in thee!

LAERTES

Most humbly do I take my leave, my lord.

POLONIUS

The time invites you. Go, your servants tend.

Kittredge, CNS, Alexander *th' opposed* or *th' opposèd* 68 thy ear,] From Q^2. Q^1 omits passage. Ff *thine eare;* Cam and others *thy ear,* Furness, Delius, Dowden, Craig, Crawford, Kittredge, NCE *thine ear,* 70 buy,] Dover Wilson: MH, 123, records that some copies of Q^2 read *by* and some *buy* 74 Are . . . that.] Q^2 *Or of a most select and generous, chiefe in that:* Q^1 *Are of a most select and generall chiefe in that:* Ff *Are of a most select and generous cheff in that.* Editors have mostly adopted Q^2's words with *Are* for *Or* but have much differed in punctuation. Malone *Are of a most select and generous chief, in that.* Grant White, NCE *Are most select and generous in that.* Cam, Globe, Clarendon *Are of a most select and generous chief in that.* Furness, Delius, Dowden, Craig, Crawford, Kittredge *Are most select and generous, chief in that.* Herford *Are of a most select and generous, chief in that.* CNS prints Q^2's line *Or . . . that:* Parrott-Craig *Are of a most select and generous chiefe in that:* Chambers, Alexander *Are of a most select and generous choice in that.* See also Furness, 68-70, and Cam, vii 597-8. Dover Wilson: MH, 317, and CNS, 156, agree that *Or* may represent original *Are* and suggest that *of a* may represent *ofen* (often), written either as *ofen* or even *ofn.* Greg: PE, 55, 72, agrees about *Or* and would be content to agree that *of a* represents *often* if the use of the form *ofn* could be substantiated. Perhaps, however, we have in this long line remnants of a cancelled line beginning *of a* and *Are,* misread *Or,* was meant to replace *of a* Similarly *chief* may be superfluous in the present text. The removal of these words brings us to the line adopted by Grant White and NCE. This is the most satisfactory of the emendations in plain meaning; but the persistence of *of a* and *chief* (or *cheff*) in Q^1 and Ff presents difficulties. 75 be;] Q^2 *boy,* 76 loan] Q^2 *loue* Q^1 omits passage. F^1 *lone* F^{2-4} *Loane* or *Loan* Editors *loan* 77 And] F^{2-4} *A* dulls the] Q^2 *dulleth* Q^1 omits passage. Ff *duls the* or *dulls the* Editors mostly *dulls the* Parrott-Craig *dulleth* 83 invites] Q^2 *inuests* Q^1 omits passage. Ff *inuites* Theobald preferred *invests,* a military term meaning *besieging,* pressing on all sides, and Capell and others so read. *invest* could also mean empower, endow; but investing time, in any sense,

LAERTES
Farewell, Ophelia, and remember well
What I have said to you.
OPHELIA 'Tis in my memory locked,
And you yourself shall keep the key of it.
LAERTES
Farewell. *Exit.*
POLONIUS
What is't, Ophelia, he hath said to you?
OPHELIA
So please you, something touching the Lord Hamlet.
POLONIUS
Marry, well bethought.
'Tis told me, he hath very oft of late
Given private time to you, and you yourself
Have of your audience been most free and bounteous.
If it be so—as so 'tis put on me,
And that in way of caution—I must tell you,
You do not understand yourself so clearly
As it behoves my daughter and your honour.
What is between you? Give me up the truth.
OPHELIA
He hath, my lord, of late, made many tenders
Of his affection to me.
POLONIUS
Affection! Pooh! you speak like a green girl.
Unsifted in such perilous circumstance.
Do you believe his tenders, as you call them?
OPHELIA
I do not know, my lord, what I should think.
POLONIUS
Marry, I will teach you. Think yourself a baby
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more dearly;
Or—not to crack the wind of the poor phrase,
Running it thus—you'll tender me a fool.

does not seem to be Shakespearian. Time that 'prompts' occurs more than once. *Macbeth* III i 36 has *our time does call upon's*; *Antony and Cleopatra* II ii 163, *Time calls upon's*; and *Cymbeline* III iv 105, *The time inviting thee?* Modern editors *invites* but Parrott-Craig *inuests* 87 *Exit.*] Q^2 Exit Laertes. Q^1 *exit.* after *you.* l. 85. Ff Exit Laer. 89 Lord] Q^2 F^4 *Lord* Q^1 *prince* F^{1-3} *L.* 101 Pooh!] Q^2 *puh,* Q^1 omits passage. Ff *puh.* 105 I will] From Q^2. Q^1 omits passage. Ff *Ile* or *I'le* Cam and others *I'll* Kittredge, CNS, Alexander *I will* 106 these] Q^2 *these* Q^1 omits passage. Ff *his* Cam and others *these* NCE *his* 107 sterling.] From Q^2. Q^1 omits passage. $F^{1, 2, 4}$ *starling.* F^3 *startling.* 109 Running] Q^2 *Wrong* (For *Running it* Q^1 has *Or tendring* which has had no

OPHELIA
My lord, he hath importuned me with love
In honourable fashion.
POLONIUS
Ay, fashion you may call it! Go to, go to!
OPHELIA
And hath given countenance to his speech, my lord,
With almost all the holy vows of heaven.
POLONIUS
Ay, springes to catch woodcocks. I do know,
When the blood burns, how prodigal the soul
Lends the tongue vows. These blazes, daughter,
Giving more light than heat, extinct in both
Even in their promise, as it is a-making,
You must not take for fire. From this time
Be something scanter of your maiden presence;
Set your entreatments at a higher rate
Than a command to parle. For Lord Hamlet,
Believe so much in him, that he is young,
And with a larger tether may he walk
Than may be given you. In few, Ophelia,
Do not believe his vows; for they are brokers,

acceptance.) Ff *Roaming* Rowe, Knight and others adhered to *Roaming;* Pope, Johnson and others adopted *Wronging* and Warburton, Capell and others *Wringing*. Collier is responsible for *Running* and modern editors usually follow him as providing a reading in keeping with l. 108. Crawford *Roaming* you'll . . . fool.] As explained by Schmidt and Onions= show yourself a fool in my eyes; with the possibility, however, mentioned by Dowden that, as in *Romeo* I iii 32, 49, *fool* may here mean *baby*. 113, 114 my lord, . . . heaven.] As in Rowe. In Q^2 Ff *My Lord,* begins l. 114. 114 almost . . . holy] From Q^2. Q^1 omits passage. Ff omit *almost* and *holy* Modern editors follow Q^2. 115 springes] Q^2 $F^{3, 4}$ *springs* Q^1 $F^{1, 2}$ *Springes* Editors *springes* 117 Lends] $Q^{1, 2}$ *Lends* Ff *Giues* (Anticipation in F of *Giving*, l. 118.) Cam and others *lends* or *Lends* NCE *Gives* Lends . . . daughter,] From Q^2. The line has been thought metrically deficient and various additions have been proposed: Coleridge suggested *Go to, these* or *daughter, mark you,* Walker thought *daughter* trisyllabic. These and other emendations are not needed: there is a compensatory pause after *vows*. Modern editors follow Q^2. 120 From this time] From Q^2. Q^1 omits passage. Ff *For this time Daughter,* (F^4 *time,*) Cam and others follow Q^2. NCE [*From*] *this time, daughter,* 121 something] From Q^2. Q^1 *more* Ff *somewhat* Globe, Furness, Dowden, Delius, Craig, Crawford, Herford, NCE *somewhat* Cam, Clarendon, Chambers, Kittredge, CNS, Alexander *something* 123 parle.] Q^2 *parle;* Q^1 omits passage. Ff *parley*. Cam and others *parley*. CNS *parle;* Alexander *parle*. 125 tether] Q^2 *tider* Q^1 omits passage. Ff *tether* Editors *tether* but Parrott-Craig *teder* 128 that dye] Q^2 *that die* Q^1 omits passage. Ff *the eye,* Rowe, Knight *the eye* Modern editors *that dye*

Not of that dye which their investments show,
But mere implorators of unholy suits,
Breathing like sanctified and pious bawds,
The better to beguile. This is for all:
I would not, in plain terms, from this time forth
Have you so slander any moment leisure
As to give words or talk with the Lord Hamlet.
Look to't, I charge you. Come your ways.

OPHELIA
I shall obey, my lord. *Exeunt.*

SCENE IV. ELSINORE. THE PLATFORM.

Enter Hamlet, Horatio, and Marcellus.

HAMLET
The air bites shrewdly: it is very cold.

HORATIO
It is a nipping and an eager air.

HAMLET
What hour now?

HORATIO I think it lacks of twelve.

MARCELLUS
No, it is struck.

HORATIO
Indeed? I heard it not. It then draws near the season

129 implorators] Q^2 *imploratotors* 130 bawds,] Q^2 *bonds* Q^1 omits passage. Ff *bonds*, Rowe, Knight and some other earlier editors *bonds* Among moderns Chambers (also in his Warwick edn.), Crawford, CNS, Alexander *bonds* Theobald emended to *bawds* and has been followed by Cam, Globe, Clarendon, Furness, Dowden, Craig, Herford, Kittredge, Parrott-Craig, NCE. Gordon omitted ll. 130, 131, *Breathing . . . beguile.* Keightley rejected *bawds*, Parrott-Craig explain *pious bawds* as bawds who feign piety. 131 beguile.] Q^2 *beguide:* 133 moment] From Q^2 Ff. Q^1 omits passage. Cam and others *moment* Pope, Furness, Dowden, Craig, Chambers, Crawford *moment's* Abbott, paras. 22, 430, classes *moment leisure* with expressions such as *region kites*, *minute while*, etc. Kittredge glosses *moment* here as 'momentary.' SCENE IV.] $Q^{1,2}$ Ff omit. Added by Capell. ELSINORE. . . . PLATFORM.] Added by Ed. after Rowe. *Enter . . . Marcellus.*] From $Q^{1,2}$ Ff (Ff omit *and*). The speech-prefixes in this Scene in Q^2 are: Ham.; Hora.; Mar. In Q^1: Ham.; Hor.; Mar. In F^1: Ham.; Hor., Horat.; Mar. 1 shrewdly:] Q^2 *shroudly*, Q^1 *shrewd:* F^1 *shrewdly:* F^{2-4} *shrew'dly:* it is] Q^2 $F^{3,4}$ *it is* Q^1 omits passage. $F^{1,2}$ *is it* Modern editors *it is* 2 a] Q^2 omits. Q^1 *An* 3 twelve.] Q^2 *twelfe.* 5 Indeed? I] Q^2 *Indeede; I* Q^1 Ff *Indeed I* Modern editors generally *Indeed? I* It then] From Q^2. Q^1 omits passage. Ff *then it* Cam and others *it then* or *It then* Globe, Craig, Chambers, Crawford, Herford, NCE follow F.

Wherein the spirit held his wont to walk.

A flourish of trumpets, and two pieces goes off.

What doth this mean, my lord?

HAMLET

The King doth wake to-night and takes his rouse,
Keeps wassail, and the swagg'ring upspring reels;
And, as he drains his draughts of Rhenish down,
The kettledrum and trumpet thus bray out
The triumph of his pledge.

HORATIO Is it a custom?

HAMLET

Ay, marry, is't:
But to my mind, though I am native here
And to the manner born, it is a custom
More honoured in the breach than the observance.
This heavy-headed revel east and west
Makes us traduced and taxed of other nations.
They clepe us drunkards, and with swinish phrase
Soil our addition; and indeed it takes
From our achievements, though performed at height,
The pith and marrow of our attribute.
So, oft it chances in particular men
That, for some vicious mole of nature in them,
As, in their birth,—wherein they are not guilty,
Since nature cannot choose his origin,—
By their o'ergrowth of some complexion,

6 *A . . . off.*] From Q^2. Q^1 after l. 3 Sound Trumpets. Ff omit. Most editors adopt Malone's S.D.: A flourish of trumpets, and ordnance shot off within. Crawford, Kittredge, NCE, Alexander follow Q^2 with *go* for *goes* (NCE adds *within*) (for *and . . . off.* CNS reads: *and ordnance shot off*) 9 wassail,] Q^2 *wassell* Q^1 *wassel*, Ff *wassels* Cam, etc. *wassail*, NCE *wassails*, etc. upspring] Q^1, ^{3} *vp-spring* Ff *vpspring* For *upspring reels* Badham, 283, proposed *upsy freeze:* Steevens and Caldecott identified *up-spring* with *upsy freeze* (=carousing heavily). Pope reads *upstart* and others have taken *upspring* to mean *upstart*. Elze showed that *upspring* is a translation of *Hüpfauf*, a wild German dance. 14 But] Q^2 *But* Q^1 omits passage. Ff *And* Modern editors *But And* in F anticipates *And* in l. 15. 17-38 This . . . scandal.] Omitted in Q^1 Ff. Modern editors admit. Dover Wilson: MH, 25, 26, 38, suggests that this reference to the drinking habits of the Danish court may have been deleted for political reasons, and if so, it must have been done after the accession of James in 1603. James married Anne of Denmark in 1589. 17 revel] Q^2 *reueale* 18 traduced] Q^2 *tradust*, 19 clepe] Q^2 *clip* 24-36 That, for some vicious mole . . . fault.] Greene's *Pandosto*, ed. P. G. Thomas, p. 18, "one mole staineth the whole face, and what is once spotted with infamy can hardly be worn out with time." 27 their] Q^2 *their* Pope,

Oft breaking down the pales and forts of reason,
Or by some habit that too much o'er-leavens
The form of plausive manners, that these men,—
Carrying, I say, the stamp of one defect,
Being nature's livery, or fortune's star,—
Their virtues else—be they as pure as grace,
As infinite as man may undergo—
Shall in the general censure take corruption
From that particular fault. The dram of evil

Cam and others *the* Delius, NCE *their* 33 Their] Q^2 *His* Theobald's emendation, widely adopted. NCE, CNS, Parrott-Craig, Alexander *His* Dover Wilson: MH, 291 (and CNS, 158), thinks the transition from plural to singular natural, as Hamlet at this point is thinking of himself. Granville-Barker (GB 3, p. 51) says "the actor can show this well enough." 36 evil] Q^2 *eale* Theobald and others, Campbell *base* Singer, Delius *bale* Cam, Globe, Clarendon, Furness, Craig, Crawford, Herford, Alexander *eale* Young: EP, 198, *ail* Kittredge *e'il* Chambers, CNS, NCE *evil* Parrott-Craig *euile* Dover Wilson: MH, 320 f., believes that Shakespeare probably wrote *eule* (for evle) and that by u : a confusion, extremely easy with Shakespeare's open *a*'s, the compositor set up *eale* Now in II ii 573 Q^2 has *deale* twice for *devil* and on the same reasoning the MS. would have had *deule*. In II ii *deale* is disyllabic and we print F's *devil*. In Hand D, seemingly Shakespeare's, of *Sir Thomas More* (ed. Greg, Mal. Soc., p. 75), devil is twice spelt *deule* and is disyllabic. There seem therefore to be grounds for treating *eale* as a misreading of *eule* and as of two syllables, which gives a reading *evil* rather than Kittredge's *e'il*. Further on *devil: evil*, see Kökeritz, 188 f. E. H. W. Meyerstein in TLS, 10 Nov., 1943, finds support for *ease* in Catullus Ll*a*, and thinks Catullus is paralleled in this passage. 37 often dout] Q^2 *of a doubt* In 1878 Bulloch printed a list of some 40 attempts to solve lines 36 and 37. Furness in 1877 devoted six closely packed pages to the same matter, and the Cambridge editors occupy six columns with it. Time has added more. Many of the guesses are without reasonable basis. As pointed out by Carter, 361, Sh. may have had in mind in writing these lines *Ecclesiastes* x 1; but this seems to offer no textual help. What is wanted is an infinitive verb at the end of l. 37, such as *oft corrupt*, which is near Monck Mason's proposal (*of't corrupt*); but if this should satisfy the sense, *of a doubt* can hardly be derived from it. The nearest phrase to satisfy the sense and relate to Q^2's text is Steevens's reading *often dout*, *doubt* is a known spelling for *dout*: it occurs in F^1 in *Hamlet* IV vii 192 and *Henry V* IV ii 11. By a : n confusion *of a* may represent *often*; on which, however, see note to I iii 74. Dover Wilson: MH, 321 f., has made a case for *often dout*, though he follows Q^2 in his text; and Kittredge and NCE both adopt Steevens's emendation. Cam, Globe, Clarendon, Furness, Dowden, Craig, Chambers, Crawford, Herford, CNS, Alexander follow Q^2. Delius *off and out* Kellner *oft adants* (=oft subdues). Campbell *oft subdue'*. Kittredge, Parrott-Craig, NCE *often dout* For E. H. W. Meyerstein, see note to l. 36. Young: EP, 198, *of it dout*. Kökeritz, 297, supports Tucker Brooke's, adoption of Tannenbaum's *oft adoulter* which might have appeared in MS. as *oft adoult'* For sense of the passage, *cf.* Googe: Palingenius, 15 "noble vertue . . . they see With little spot of any vice, defiled hir to bee."

Doth all the noble substance often dout
To his own scandal.

Enter Ghost.

HORATIO Look, my lord, it comes!

HAMLET
Angels and ministers of grace defend us!
Be thou a spirit of health or goblin damned,
Bring with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable,
Thou com'st in such a questionable shape
That I will speak to thee. I'll call thee Hamlet,
King, father, royal Dane! O, answer me!
Let me not burst in ignorance, but tell
Why thy canonized bones, hearséd in death,
Have burst their cerements; why the sepulchre,
Wherein we saw thee quietly inurned,
Hath oped his ponderous and marble jaws
To cast thee up again. What may this mean
That thou, dead corse, again in complete steel,
Revisits thus the glimpses of the moon,
Making night hideous, and we fools of nature
So horridly to shake our disposition
With thoughts beyond the reaches of our souls?
Say, why is this? Wherefore? What should we do?

Ghost beckons Hamlet.

HORATIO
It beckons you to go away with it,
As if it some impartment did desire
To you alone.

MARCELLUS Look, with what courteous action
It waves you to a more removéd ground.
But do not go with it.

HORATIO No, by no means.

38 *Enter Ghost.*] Q^1 Enter the Ghost. 42 intents] From $Q^{1,2}$. Ff *euents* Modern editors *intents* 45 O,] Q^2 *ô* Q^1 *O* Ff *Oh, oh,* Modern editors follow Q. 48 cerements;] Q^3 *ceremenis?* Q^1 *ceremonies:* F^1 *cerments,* F^{2-4} *Cearments,* 49 inurned,] From Ff (F^1 *enurn'd,*) $Q^{1,2}$ *interr'd* Greg: PE, 25, 63, considers F^1's reading Shakespeare's correction. Modern editors generally follow F, but Parrott-Craig *interr'd* 53 Revisits] Q^3 *Reuisites* Q^1 *Reuissets* F^1 *Reuisits* $F^{2,3}$ *Revisitst* F^4 *Revisit'st* Cam and others *Revisit'st* Chambers *Revisitest* Kittredge, NCE, CNS, Alexander *Revisits* The Q form is for pronounceability. 56 the reaches] From $Q^{1,2}$. Ff *thee; reaches* Editors follow Q. 57 *Ghost . . . Hamlet.*] From Ff. Q^2 Beckins. Q^1 omits. 61 waves] $Q^{1,2}$ *waues* Ff *wafts* Cam and others *waves* NCE *wafts*

HAMLET
It will not speak: then I will follow it.
HORATIO
Do not, my lord.
HAMLET Why, what should be the fear?
I do not set my life at a pin's fee;
And for my soul, what can it do to that,
Being a thing immortal as itself?
It waves me forth again. I'll follow it.
HORATIO
What if it tempt you toward the flood, my lord,
Or to the dreadful summit of the cliff
That beetles o'er his base into the sea,
And there assume some other horrible form,
Which might deprive your sovereignty of reason
And draw you into madness? Think of it:
The very place puts toys of desperation,
Without more motive, into every brain
That looks so many fathoms to the sea
And hears it roar beneath.
HAMLET It waves me still.
Go on: I'll follow thee.
MARCELLUS
You shall not go, my lord.
HAMLET Hold off your hands.
HORATIO
Be ruled: you shall not go.
HAMLET My fate cries out,
And makes each petty artery in this body
As hardy as the Nemean lion's nerve.
Still am I called! unhand me, gentlemen!

63 I will] From Q^2. Q^1 Ff *will I* Cam and others *I will* Delius, Craig, Crawford, Kittredge, NCE *will I* 67 as] Q^2 Ff *as* Q^1 *like* Editors *as* 70 summit] From Rowe. Q^2 *somnet* Q^1 paraphrases differently. Ff *Sonnet* Editors *summit* Parrott-Craig *sommet* cliff] Q^2 *cleefe* 71 beetles] Q^2 *bettles* Q^1 *beckles* Ff *beetles* Editors *beetles* 72 assume] $Q^{1, 2}$ *assume* Ff *assumes* Editors *assume* 74 draw] Q^2 Ff *draw* Q^1 *driue* Editors *draw* 75-78 The . . . beneath.] Q^1 Ff omit. Modern editors admit. 78, 79 It . . . thee.] Divided as in Q^2. One line in Ff. Q^1 in one line *Still am I called, go on, ile follow thee.* 78 waves] From Q^2. Q^1 different: see note above. Ff *wafts* Cam and others *waves* Crawford, NCE *wafts* 80 hands.] Q^2 *hands.* Q^1 omits passage. Ff *hand.* Cam and others *hands.* NCE *hand.* 82 artery] Q^2 *arture* Q^1 *Artiue* F^{1-3} *Artire* F^4 *Attire* Editors generally read *artery* Kittredge *artire* Parrott-Craig, Alexander *arture* CNS as a compromise adopts *artere* an authenticated spelling which keeps Shakespeare's disyllabic form. 83 Nemean lion's] $Q^{1, 2}$ *Nemeon Lyons*

By heaven, I'll make a ghost of him that lets me. 85
I say, away!——Go on: I'll follow thee.

Exeunt Ghost and Hamlet.

HORATIO
He waxes desperate with imagination.
MARCELLUS
Let's follow: 'tis not fit thus to obey him.
HORATIO
Have after. To what issue will this come?
MARCELLUS
Something is rotten in the state of Denmark. 90
HORATIO
Heaven will direct it.
MARCELLUS Nay, let's follow him. *Exeunt.*

SCENE V. ELSINORE. ANOTHER PART OF THE PLATFORM.

Enter Ghost and Hamlet.

HAMLET
Whither wilt thou lead me? Speak: I'll go no further.
GHOST
Mark me.
HAMLET I will.
GHOST My hour is almost come
When I to sulph'rous and tormenting flames
Must render up myself.
HAMLET Alas, poor ghost!
GHOST
Pity me not, but lend thy serious hearing 5
To what I shall unfold.
HAMLET Speak: I am bound to hear.

86 *Exeunt . . . Hamlet.*] From Ff. Q^2 Exit . . . Hamlet. Q^1 omits. 88-90 Let's . . . Denmark.] As in Q^2 Ff. Q^1 prints in the order ll. 90, 89, 88, and there puts exit. 87 imagination.] From Q^1 Ff. Q^2 *imagion.* SCENE V.] $Q^{1,2}$ Ff omit. Added by Capell. ELSINORE. . . . PLATFORM.] Added by Ed. after Capell and Cam. This Sc. would be one with I iv in Granville-Barker's scheme, wherein the Ghost and Hamlet depart by (say) the door on the main stage to the right at I iv 86, followed by Horatio and Marcellus at I iv 91, whereupon the Ghost and Hamlet re-enter upon the inner stage as at our I v 1. *Enter . . . Hamlet.*] From $Q^{1,2}$ Ff. The speech-prefixes in this Scene in Q^2 are: Ham.; Ghost; Hora.; Mar.; Booth. In Q^1: Ham.; Ghost, Gho., ghost, Gost; Hor.; Mar.; Both. In F^1: Ham.; Gho., Ghost; Hor.; Mar., Marcell.; Both. 1 Whither] Q^2 *Whether* Q^1 *whither* Ff *Where* Cam and others *Whither* Globe, Delius, Chambers, Herford, NCE *Where*

GHOST
So art thou to revenge when thou shalt hear.
HAMLET
What?
GHOST
I am thy father's spirit,
Doomed for a certain term to walk the night,
And for the day confined to fast in fires,
Till the foul crimes done in my days of nature
Are burnt and purged away. But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combinéd locks to part
And each particular hair to stand an end
Like quills upon the fretful porpentine.
But this eternal blazon must not be
To ears of flesh and blood. List, list, O, list!
If thou didst ever thy dear father love—
HAMLET
O God!
GHOST
Revenge his foul and most unnatural murther.
HAMLET
Murther!
GHOST
Murther most foul, as in the best it is,

11 to . . . fires,] From Q^2 Ff. Q^1 *in flaming fire,* Many emendations include Steevens's *waste* for *fast* and Kinnear's *confined fast in fires,* which involves *confinéd* against Q^2 F. The reference is to Purgatorial fires. Modern editors follow Q^2. 18 knotted] From $Q^{1, 2}$. Ff *knotty* Cam and others *knotted* NCE *knotty* Many earlier editors from Rowe on read *knotty* Greg: PE, 64, thinks the F reading may be a deliberate change to avoid the repeated participle. 19 an end,] From Q^2 Ff. Q^1 *on end* Boswell, Delius *an-end,* Cam and others *an end,* NCE *on end,* 20 fretful] Q^2 *fearefull* Q^1 F^{1-3} *fretfull* F^4 *fretful* Editors generally read *fretful* Greg: PE, 24, 56, remarks that Shakespeare seems first to have written *fearful* and to have changed it later for the pithier word. 21 blazon] Evans: SL, 105, remarks on the concentration of meaning in *eternal blazon.* See also TLS, 4 April, 1952, p. 237. Evans explains *blazon* as to paint in heraldic detail. The word is in fact an example of multiple significance, meaning also to noise abroad. 22 List . . . list!] Q^2 *list, list, ô list:* Q^1 omits passage. Ff *list* Hamlet, *oh list,* Cam and others follow Q^2. Delius, NCE follow F. 23 love—] $Q^{1, 2}$ Ff *loue.* Rowe's dash, generally adopted. 24 God!] $Q^{1, 2}$ *God.* Ff *Heauen!.* Modern editors follow Q. 25 murther.] Q^2 *murther.* Q^1 *murder:* Ff *Murther.* 26 Murther!] Q^2 *Murther.* Q^1 *Murder.* Ff *Murther?* 27 Murther] Q^2 Ff

But this most foul, strange, and unnatural.

HAMLET

Haste me to know't, that I, with wings as swift
As meditation or the thoughts of love,
May sweep to my revenge.

GHOST I find thee apt;
And duller shouldst thou be than the fat weed
That roots itself in ease on Lethe wharf,
Wouldst thou not stir in this. Now, Hamlet, hear:
'Tis given out that, sleeping in my orchard,
A serpent stung me. So the whole ear of Denmark
Is by a forgéd process of my death
Rankly abused. But know, thou noble youth,
The serpent that did sting thy father's life
Now wears his crown.

HAMLET O my prophetic soul!
My uncle!

GHOST

Ay, that incestuous, that adulerate beast,
With witchcraft of his wit, with traitorous gifts,—

Murther Q¹ *Yea, murder* In the above three instances Cam, etc., use the spelling *murder* Kittredge *murther* 27, 28 as . . . unnatural.] Q¹ *in the highest degree, As in the least tis bad,* 29 Haste . . . swift] Two lines in Ff, ending *it, . . . swift* Haste . . . 't,] Q² *Hast me to know't,* Q¹ *Haste me to knowe it,* Ff *Haste, haste me to know it,* (F¹ *Hast, hast*) Modern editors generally follow Q², *Haste . . . 't,* Chambers *Haste . . . it,* 30 meditation] From Q¹· ² Ff. Kellner, 79, remarks "A singularly inappropriate simile. Read, *volitation, i.e.* flying." 32 fat weed] According to Baldwin: LG, ii 469, *fat weed*=the poppy (derived from Virgil, *Georgics* I.) 33 roots] Q¹· ² *rootes* Ff *rots* Rowe, Capell and others, Delius, Craig, Crawford, Kittredge, NCE, CNS *rots* Cam, Globe, Furness, Clarendon, Dowden, Chambers, Herford, Alexander *roots* Parrott-Craig *rootes* Caldecott and Dowden found some support for *rots* in *Ant. and Cleopatra* I iv 45 f.: *Like to a vagabond flag upon the stream, Goes to and back, lack'ying the varying tide, To rot itself with motion.* Grant White thought this passage confirmed Q's *rootes* as in the one case the flag *rots with motion* and in the other the weed *roots* in *ease.* Greg: PE, 64, thought *rots* so apposite that if it is not a misprint or misunderstanding, it must be Shakespeare's revision. Dover Wilson was persuaded by this and the *Antony* passage. Amaranatha Jha in his Indian edn. (Allahabad, 1926, p. 167) adduces support for *rots* in that "all the words 'dull,' 'fat,' 'rots,' 'Lethe' give the sense of inertia." Nevertheless, there does not seem sufficient reason to reject the excellent Q reading. 35 'Tis] Q¹· ² *Tis* Ff *It's* Cam and others *'Tis* NCE *It's* my] Q¹· ² *my* Ff *mine* Cam and others *my* Delius, Dowden, Craig, Crawford, NCE *mine* 40, 41 O . . . uncle!] One line in Q¹· ² Ff. 41 My uncle!] Q² *my Vncle?* Q¹ *my vncle! my vncle!* Ff *mine Vncle?* Cam and others *My uncle!* Delius *Mine uncle!* NCE *Mine uncle?* 43 wit,] Q² Ff *wits,* Q¹ paraphrases differently. Modern editors generally follow Pope's

O wicked wit and gifts, that have the power
So to seduce!—won to his shameful lust
The will of my most seeming-virtuous queen.
O Hamlet, what a falling-off was there!
From me, whose love was of that dignity
That it went hand in hand even with the vow
I made to her in marriage; and to decline
Upon a wretch, whose natural gifts were poor
To those of mine!
But virtue, as it never will be moved,
Though lewdness court it in a shape of heaven,
So lust, though to a radiant angel linked,
Will sate itself in a celestial bed
And prey on garbage.
But, soft! methinks I scent the morning air:
Brief let me be. Sleeping within my orchard,
My custom always of the afternoon,
Upon my secure hour thy uncle stole,
With juice of cursed hebona in a vial,
And in the porches of my ears did pour
The leperous distilment; whose effect
Holds such an enmity with blood of man

wit, but Parrott-Craig, Alexander *wits*. with] $Q^{1,2}$ *with* F^{1-3} *hath* F^4 *and* Cam and others *with* traitorous] Craig *traitrous* 45 to his] From Q^2 $F^{3,4}$. Q^1 omits passage. F^1 *to to this* F^2 *to this* 46 seeming-virtuous] Theobald's hyphen. Alexander omits. 47 a] From Ff. Q^2 omits. Q^1 omits passage. 47-52 O . . . mine!] Q^1 omits. 52, 53 To . . . moved,] Arranged as in Pope. One line in Q^2 Ff. 55 So lust,] Q^2 *So but* Q^1 Ff *So Lust*, angel] Q^2 *Angle* Q^1 *angle* Ff *Angell* or *Angel* 56, 57 Will . . . garbage.] One line in Ff. 56 sate] Q^2 *sort* Q^1 *fate* $F^{1,2}$ *sate* $F^{3,4}$ *seat* Editors *sate* 58 morning] From Q^2. Q^1 Ff *mornings* Cam and others *morning* NCE *morning's* 59 my] $Q^{1,2}$ *my* Ff *mine* Cam and others *my* Delius, Dowden, Craig, Crawford, NCE *mine* 60 of] Q^2 *of* Q^1 *In* Ff *in* Cam, Globe, Clarendon, Chambers, Herford, Kittredge, CNS, Alexander *of* Furness, Delius, Dowden, Craig, Crawford, NCE *in* 62 hebona] $Q^{1,2}$ *Hebona* Ff *Hebenon* Cam and others *hebebon* Craig, Chambers, Crawford, Kittredge, CNS, Alexander *hebona* Identified with henbane and also yew and ebony (Delius *Ebenholz*). Greg: PE, 64, considers that ebony (*hebenus*, ἔβενος) is meant, not henbane. Lamb, ii 215, called it henbane. Ellacombe, 125, identifies *Hebona* with yew. Douce, ii 223, 225, identifies *hebenon* and the *fat weed* of l. 32 with *henbane* as referred to in Pliny. If, as seems likely, Shakespeare is indebted to Holland's Pliny, tome ii, Bk. xxv, chap. iv (p. 215), then *hebona* signifies henbane, of which Pliny says: "An oile . . . is made of the seed thereof, which if it be but dropped into the ears, is enough to trouble the brain." vial,] $Q^{1,2}$ *viall*, Ff *Violl*, or *Viol*, 63 my] $Q^{1,2}$ *my* Ff *mine* Cam and others *my* Delius, Dowden, Craig, Chambers, Crawford, NCE *mine* 64 leperous] $Q^{1,2}$ *leaprous* $F^{1,2}$ *leaperous* F^3 *leaporous* F^4 *leprous* Editors mostly *leperous* Parrott-Craig *leaprous*

That swift as quicksilver it courses through
The natural gates and alleys of the body;
And with a sudden vigour it doth posset
And curd, like eager droppings into milk,
The thin and wholesome blood. So did it mine;
And a most instant tetter barked about,
Most lazar-like, with vile and loathsome crust,
All my smooth body.
Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen, at once dispatched;
Cut off even in the blossoms of my sin,
Unhouseled, disappointed, unaneled;
No reck'ning made, but sent to my account
With all my imperfections on my head.
O, horrible! O, horrible! most horrible!
If thou hast nature in thee, bear it not.
Let not the royal bed of Denmark be

67 alleys] From Hanmer. $Q^{1, 2}$ Ff *allies* Editors generally *alleys* 68 posset] Q^2 *possesse* Q^1 paraphrases differently. Ff *posset* Editors *posset* 69 eager] $Q^{1, 2}$ *eager* Ff *Aygre* Knight, who reads *aigre* remarks: "The word is certainly used in a technical sense in the folio . . . while *eager*, in the common sense of sharp, in . . . *It is a nipping and an eager air* has the familiar orthography." Greg: PE, 64, writes that F's spelling "emphasizes the literal (and French) sense. It is not likely to be due to the compositor." Cam and others *eager* 71-73 And . . . body.] From Q^2. Q^1 *And all my smoothe body, barked, and tetterd ouer.* 71 tetter barked about,] Q^2 *tetter barckt about* Ff *Tetter bak'd about*, Modern editors follow Q^2. 75 of queen,] $Q^{1, 2}$ of *Queene* Ff *and Queene* Cam and others *of queen*, Delius, NCE *and queen*, 76 blossoms . . . sin,] From Q^2 Ff. Q^1 omits passage. Keightley and Daniel conj., Hunter *blossom of my sins*, but modern editors follow Q^2 F. 77 Unhouseled,] Q^2 *Vnhuzled*, Q^1 omits passage. Ff *Vnhouzzled*, unaneled;] Q^2 *vnanueld*, Q^1 omits passage. Ff *vnnaneld*, 80 O, horrible!] From Q^2 Ff. A learned lady (probably Mrs. Montagu, according to Cam) suggested that this line was Hamlet's. Johnson, Badham, Keightley agreed and Hudson and others so read. Garrick, and Sir Henry Irving, as Hamlet, so spoke it and it is given to Hamlet in Forbes Robertson's acting edition of 1897. No doubt a short line to break up a long speech, as in *Comedy of Errors* and *Tempest*, would be dramatically useful. In Q^1 the speech *is* interrupted at this point, and the text runs:

[Ghost] *. . . sent vnto my graue,*
With all my accompts and sinnes vpon my head
O horrible, most horrible!
Ham. *O God!*
ghost. *If thou hast nature in thee, beare it not*, etc.

Cam and others adhere to Q^2 F. Amaranatha Jha ascribed to Hamlet, as does Kittredge, who remarks that the next line (81) is clearly the Ghost's reply to Hamlet's exclamation.

A couch for luxury and damnéd incest.
But, howsomever thou pursues this act,
Taint not thy mind, nor let thy soul contrive
Against thy mother aught. Leave her to heaven,
And to those thorns that in her bosom lodge
To prick and sting her. Fare thee well at once!
The glowworm shows the matin to be near,
And 'gins to pale his uneffectual fire.
Adieu, adieu, adieu! Remember me. *Exit.*

HAMLET
O all you host of heaven! O earth! What else?
And shall I couple hell? O, fie! Hold, hold, my heart;
And you, my sinews, grow not instant old,
But bear me stiffly up. Remember thee!
Ay, thou poor ghost, whiles memory holds a seat
In this distracted globe. Remember thee!
Yea, from the table of my memory
I'll wipe away all trivial fond records,
All saws of books, all forms, all pressures past
That youth and observation copied there;
And thy commandment all alone shall live
Within the book and volume of my brain,
Unmixed with baser matter. Yes, by heaven!
O most pernicious woman!
O villain, villain, smiling, damnéd villain!
My tables, meet it is I set it down, *Writing.*

84 howsomever] From Q^2. Q^1 *howsoeuer*, Ff *howsoeuer* Cam and others follow F. CNS, Parrott-Craig, Alexander follow Q^2. pursues] From Q^2. Q^1 omits passage. Ff *pursuest* Cam and others *pursuest* Delius, Craig, Crawford *pursu'st* CNS *pursues* 85 Taint] Q^2 *Tain't* Q^1 omits passage. 89 glowworm] Q^2 *Gloworme* Q^1 *Glo-worme* Ff *Glow-worme* 90 'gins] Q^2 F^{1-3} *gins* Q^1 *gin's* F^4 *'gins* 91 Adieu, . . . adieu! Remember] Q^2 *Adiew, adiew, adiew, remember* Q^1 *Hamlet adue, adue, adue: remember* $F^{1, 2}$ *Adue, adue,* Hamlet: *remember* $F^{3, 4}$ *Adieu, adieu,* Hamlet: *remember* Cam, Clarendon, Furness, Dowden, Kittredge, CNS, Parrott-Craig, Alexander follow Q^2. Globe, Delius, Craig, Chambers, Crawford, Herford, NCE follow F. 92-112 O all . . . sworn't.] Calvert, 49, remarks that the whole speech is saturated with hysteria. 93 O, . . . heart;] Q^2 *ô fie, hold, hold my hart,* Q^1 omits passage. Ff *Oh fie: hold my heart;* Cam and others follow Q^2. Capell, Kittredge *Hold, hold, my heart!* NCE follows F. Kittredge regards *O fie* as a probable actor's gag. 95, stiffly] Q^2 *swiftly* Q^1 omits passage. Ff *stiffely* or *stiffly* 96 whiles] From Q^2. Q^1 omits passage. Ff *while* Cam and others *while* CNS, Parrott-Craig, Alexander *whiles* (*whiles*=during the time that) 104 Yes,] Q^2 *yes* Q^1 *Yes, yes,* Ff *yes, yes,* Cam and others *yes,* NCE *Yes, yes,* 105 pernicious woman!] From Q^2 Ff. Q^1 *a damnd pernitious villaine,* transferrring the adjective from the Queen to Claudius. 107 My tables,] From Q^2. Q^1 (*My tables*) Ff *My Tables, my Tables;* Cam and others

That one may smile, and smile, and be a villain:
At least I am sure it may be so in Denmark.
So, uncle, there you are. Now to my word:
It is 'Adieu, adieu! Remember me.'
I have sworn't.

Enter Horatio and Marcellus.

HORATIO
My lord, my lord!
MARCELLUS Lord Hamlet!
HORATIO Heavens secure him!
HAMLET
So be it!
MARCELLUS
Illo, ho, ho, my lord!

My tables,— Furness, CNS *My tables,* Chambers, Kittredge *My tables!* Crawford, NCE *My tables, my tables,*— Greg: PE, 64, suspects that the repetition in F may result from a trick of Burbage's. *Writing.*] Added by Rowe to l. 109, where some editors place it. 109 I am] $Q^{1,2}$ *I am* Ff *I'm* Cam and others *I'm* Delius, Chambers, Kittredge, CNS, Alexander *I am* 110 word:] In ll. 98-104 Hamlet has sworn that the Ghost's commandment alone shall live: *word* refers to his record of this oath which is, however, indirect in its reference. 111, 112 It . . . sworn't.] One line in Ff. 112 *Enter . . . Marcellus.*] Placed as in $Q^{1,2}$. Ff here have:

Hor. & Mar. within. *My Lord, my Lord.*
Enter Horatio and Marcellus.
Mar. *Lord* Hamlet.
Hor. *Heauen secure him.*

Cam, Herford, Crawford follow F. Capell, etc., Globe, Clarendon, Delius, Furness, Dowden, Craig, Chambers, NCE place the entry after *come.* in l. 116 and mark as (*within*) the preceding speeches of Horatio and Marcellus. Chambers (At a distance.) Kittredge, Alexander place the entry after *lord!* in l. 113, but mark Horatio's *My . . . lord!* as (within). CNS follows Q^2. Allocation of speeches differs in Q^2 and F. In l. 112 *My lord,* etc., is given in Q^2 to Horatio; in F to Horatio and Marcellus within. In l. 114 Q^2 gives *So be it* to Hamlet; F to Marcellus. In l. 115 Q^2 gives *Illo, ho,* etc., to Marcellus; F to Horatio. Forbes Robertson's text also allots l. 114 to Marcellus; but this is questionable, as *So be it!* seems to be Hamlet's Amen after he has sworn and perhaps prayed. In the speech-prefixes in ll. 113-117, Chambers, Kittredge, CNS, Parrott-Craig, Alexander and our own text follow Q^2. In the speech-prefixes to l. 113 Cam, Globe, Clarendon, Furness, Herford, Crawford, NCE follow F and Delius, Dowden, Craig follow Q^2. In l. 114, Delius, Craig, Gordon, Crawford follow F and Cam and others Q^2. In l. 115, Globe, Clarendon, Furness, Delius, Dowden, Craig, Crawford, Herford, NCE follow F; and Cam, Chambers, Kittredge, CNS, Alexander follow Q^2. 113 Heavens] From $Q^{1,2}$. Ff *Heauen* With two sibilants together only one is likely to be sounded. Editors generally follow F. Alexander *Heavens* 115 Illo, ho, ho,] From Q^2 Ff. Q^1 *Ill, lo, lo, ho, ho.* Globe, Clarendon, Craig, Crawford *Hillo, ho, ho,* Cam and others follow Q^2 F.

HAMLET
Hillo, ho, ho, boy! come, bird, come.
MARCELLUS
How is't, my noble lord?
HORATIO What news, my lord?
HAMLET
O, wonderful!
HORATIO
Good my lord, tell it.
HAMLET No, you will reveal it.
HORATIO
Not I, my lord, by heaven.
MARCELLUS Nor I, my lord.
HAMLET
How say you, then? Would heart of man once think it?
But you'll be secret?
HORATIO, MARCELLUS Ay, by heaven, my lord.
HAMLET
There's ne'er a villain dwelling in all Denmark
But he's an arrant knave.
HORATIO
There needs no ghost, my lord, come from the grave
To tell us this.
HAMLET Why, right: you are in the right.
And so, without more circumstance at all,
I hold it fit that we shake hands and part:
You, as your business and desire shall point you;—
For every man hath business and desire,
Such as it is;—and for my own poor part,

116 Hillo, ho, ho,] From Q^2 Ff. Q^1 *Ill, lo, lo, so, ho, so,* Editors follow Q^2 F. The line gives the falconer's cry to recall the hawk (Simpson in Jonson, ix 278). bird,] Q^2 *and* Q^1 omits. Ff *bird,* Editors *bird,* 118 wonderful!] From Q^2 Ff. Q^1 *wonderfull, wonderful.* 119 you will] Q^2 *you will* Q^1 F^1 *you'l* $F^{2\text{-}4}$ *you'll* Globe, Chambers, NCE *you'll* Cam and others *you will* 122 HORATIO, MARCELLUS] Q^2 Booth. Q^1 Ff Both. Cam and others Hor. Mar. Kittredge, Alexander Both. Ay, . . . lord.] Q^2 *I by heauen.* Q^1 Ff *I by Heau'n, my Lord.* (Q^1 *heauen,*) (Ff *I,*) Editors *Ay, by heaven,* 123, 124 There's . . . knave.] Arranged as in Q^1 Ff. Q^2 prints in three lines, beginning *There's . . . Dwelling . . . But* Dover Wilson: MH, 225, with reference to Simpson: SP, 69 f., suggests that the arrangement in Q^2 is to mark deliberate and measured utterance. 125, 126 There . . . this.] As in Q^2. Prose in Q^1 Ff. 126 us] Q^1 *you* in the] $Q^{1,2}$ *in the* Ff *i' th'* Cam and others *i' the* Chambers, Kittredge, CNS, Parrott-Craig, Alexander *in the* 129, 130 desire . . . desire,] Q^2 *desire . . . desire* Q^1 *desiers . . . desires,* Ff *desires . . . desire,* Cam and others follow Q^2. NCE follows F. 130 hath] $Q^{1,2}$ *hath* F^1 *ha's* $F^{2\text{-}4}$ *has* Cam and others *hath* Globe, Herford, NCE *has* 131 my] $Q^{1,2}$ *my* Ff *mine* Cam and others *my* Globe, Delius, Dowden, Craig, Chambers, Crawford, NCE *mine*

I will go pray.
HORATIO
These are but wild and whirling words, my lord.
HAMLET
I'm sorry they offend you, heartily;
Yes, faith, heartily.
HORATIO There's no offence, my lord.
HAMLET
Yes, by Saint Patrick, but there is, Horatio,
And much offence too. Touching this vision here,
It is an honest ghost, that let me tell you.
For your desire to know what is between us,
O'ermaster't as you may. And now, good friends,
As you are friends, scholars and soldiers,
Give me one poor request.
HORATIO
What is't, my lord? We will.
HAMLET
Never make known what you have seen to-night.
HORATIO, MARCELLUS
My lord, we will not.
HAMLET Nay, but swear't.
HORATIO In faith,
My lord, not I.
MARCELLUS Nor I, my lord, in faith.
HAMLET
Upon my sword.
MARCELLUS We have sworn, my lord, already.
HAMLET
Indeed, upon my sword, indeed.

132 I will] Q^2 *I will* Q^1 *ile* $F^{1,2}$ *Looke you, Ile* $F^{3,4}$ *Look you, I'le* Cam, Globe, Clarendon, Furness, Delius, Dowden, Craig, Chambers, Gordon, Crawford, Kittredge, NCE *Look you, I'll* CNS, Alexander *Look you, I will* Parrott-Craig *I will* The *Look you,* of F sounds like an actor's gag, diminishes the dignity of Hamlet's utterance and is contrary to $Q^{1,2}$. 133 whirling] Q^2 *whurling* Q^1 *wherling* Ff *hurling* 136 Saint Patrick,] Clarence Brownfield in TLS, 25 May, 1946, suggests that Shakespeare here has in mind Holinshed's reference to St. Patrick's Purgatory. Barton: IS, 30 f., associates the phrase with common knowledge of St. Patrick's Purgatory and mentions the allusion to it in Dekker's *Honest Whore,* Pt. 2, 1 i. Horatio,] From $Q^{1,2}$. Ff *my Lord.* Modern editors *Horatio, my Lord.* in F was caught from the preceding line. 137 too. Touching] Q^2 *to, touching* Q^1 Ff *too, touching* 140 O'ermaster't] Q^2 *Oremastret* Q^1 *Oremaister it* Ff *O'remaster't* or *O're-master't* Chambers *O'ermaster it* 143 HORATIO] Q^1 Both. We will.] From Q^2 Ff. Q^1 omits. 145 HORATIO, MARCELLUS] Q^2 Booth. Q^1 Ff Both. 145, 146 In . . . not I.] Capell's arrangement. One line in $Q^{1,2}$ Ff.

GHOST (*Ghost cries under the Stage*)
Swear.
HAMLET
Ah, ha, boy! sayst thou so? Art thou there, Truepenny?
Come on. You hear this fellow in the cellarage.
Consent to swear.
HORATIO Propose the oath, my lord.
HAMLET
Never to speak of this that you have seen,
Swear by my sword.
GHOST (*beneath*)
Swear.
HAMLET
Hic et ubique, then we'll shift our ground.
Come hither, gentlemen,
And lay your hands again upon my sword.
Swear by my sword,
Never to speak of this that you have heard.
GHOST (*beneath*)
Swear by his sword.
HAMLET
Well said, old mole! Canst work i' th' earth so fast?
A worthy pioner! Once more remove, good friends.

149 (*Ghost . . . Stage*)] From Q^2 Ff. Q^1 The Gost vnder the stage. Capell altered to S.D. (Beneath) and Cam and others follow. Chambers, Crawford, Kittredge, NCE, Alexander follow Q^2 F. 150, 151 Ah, . . . cellarage.] Prose in Ff. 150 Truepenny?] Q^2 *trupenny?* Q^1 omits. Ff *true-penny?* 151 Come on. You hear] Q^2 *Come on, you heare* Q^1 *come you here*, F^1 *Come one you here* F^{2-4} *Come on, you heare* cellarage.] Q^2 *Sellerige*, Q^1 *sellerige*, Ff *selleredge.* or *selleridge.* or *Celleridge.* 153 seen,] Q^2 *seene* Q^1 *seene to night*, Ff *seene.* Cam and others *seen*, Furness, Dowden, Kittredge, NCE *seen.* 155, 161, 181 (*beneath*)] Added by Capell and generally adopted. Chambers omits. 156 *ubique*, then] From Q^2. Q^1 vbique, *nay* Ff vbique? *Then* Cam, etc., follow Q^2. Chambers, Crawford, Kittredge, NCE, Alexander follow F. 158 my sword.] Q^2 F^1 *my sword*, Q^1 *this sword*, F^{2-4} *my sword.* Cam and others *my sword:* Furness *my sword*, Chambers, Kittredge, NCE, CNS, Alexander *my sword.* Dover Wilson: MH, 69, considers that the comma in Q^2 F^1 allows for a pause while Hamlet presents the hilt of his weapon and Horatio and Marcellus step forward. 159 Swear . . . sword,] Placed as in Q^2. Q^1 and Ff place after l. 160 with final full stop. See note to l. 158. The line placed as in Q^2 lends impressive emphasis to *Swear* Steevens who read *Sword:* in l. 158, and a few earlier edtors followed Q^2. Cam and others follow the arrangement in Q^1 F. CNS, Parrott-Craig, Alexander follow Q^2. 161 Swear by his sword.] From Q^2. Q^1 Ff *Sweare.* Cam and others *Swear.* Kittredge, CNS, Parrott-Craig, Alexander follow Q^2. 162 earth] $Q^{1, 2}$ *earth* Ff *ground* Cam and others *earth* NCE *ground* 163 pioner!] Q^2 F^{1-3} *Pioner*, F^4 *Pioneer*, Some editors follow F^4.

HORATIO
O day and night, but this is wondrous strange!
HAMLET
And therefore as a stranger give it welcome.
There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy.
But come:
Here, as before, never, so help you mercy,
How strange or odd some'er I bear myself,
As I perchance hereafter shall think meet
To put an antic disposition on,
That you, at such times seeing me, never shall,
With arms encumbered thus, or this headshake,
Or by pronouncing of some doubtful phrase,
As 'Well, well, we know,' or 'We could, and if we would,'
Or 'If we list to speak,' or 'There be, and if they might,'
Or such ambiguous giving out, to note
That you know aught of me: this do swear,
So grace and mercy at your most need help you.
GHOST (*beneath*)
Swear.

165 stranger . . . welcome.] Unquestioning welcome, as to an unknown guest. 167 your] $Q^{1,2}$ *your* Ff *our* Rowe, Knight, Grant White and others, Chambers, NCE *our* Cam and others *your* *your* here is the indefinite and generalised *your* as used by Lepidus in *Antony and Cleopatra* II vii: "Your serpent of Egypt is bred now of your mud by the operation of your sun" etc. The emphasis is on *philosophy*, the implication being that what Hamlet and his party have seen transcends natural phenomena. W. A. Osborne in *Essays and Studies*, Melbourne, 1946, pp. 78-9, argues in favour of *our philosophy*, meaning what Hamlet and Horatio acquired at the University, and points out that Schlegel translates *philosophy* in this passage as *Schulweisheit*. Murry, 265, concludes that it is Horatio's philosophy which is impugned. 167, 168 Than . . . come:] Hanmer's arrangement. One line in Q^2 Ff. In Q^1 *But come* begins a line: *But come here, as before you neuer shall* 169 Here,] Pope *Swear* Keightley *swear here* Cam and others *Here,* 170 some'er] Q^2 *so mere* Q^1 *soere* Ff *so ere* Cam and others *Soe'er* CNS, Alexander *Some'er* 173 times] $Q^{1,2}$ *times* Ff *time* Cam and others *times* NCE *time* 176 'Well, well,] Q^2 *well, well,* Q^1 *well well,* Ff *well,* Cam and others *'Well, well,* NCE *'Well,* 177 they] $Q^{1,2}$ *they* Ff *there* Rowe, Knight and a few others *there* Modern editors *they* (Kellner, 131, incorrectly gives *they* as F's reading). 178 out, to note] Q^2 *out, to note*) Q^1 Ff *out to note,* Q^2's parenthesis begins at l. 170 (*How,* Cam and others *out, to note* 179, 180 this . . . you.] From Q^2. Q^1 in two lines. *This not to doe, so grace, and mercie At your most need helpe you, sweare.* Ff *this not to doe: So grace and mercy at your most neede helpe you Sweare.* (F^{2-4} *you:*) Cam, Globe, Clarendon, Furness, Delius, Dowden, Craig, Chambers, Crawford, Herford, Kittredge, NCE follow F, punctuating *do, . . . you, . . . Swear.* CNS, Parrott-Craig, Alexander follow Q^2.

HAMLET
Rest, rest, perturbéd spirit! (*They swear.*) So, gentlemen,
With all my love I do commend me to you;
And what so poor a man as Hamlet is
May do t' express his love and friending to you,
God willing, shall not lack. Let us go in together;
And still your fingers on your lips, I pray.
The time is out of joint. O curséd spite,
That ever I was born to set it right!
Nay, come, let's go together. *Exeunt.*

ACT II

SCENE I. ELSINORE. A ROOM IN POLONIUS'S HOUSE.

Enter Polonius and Reynaldo.

POLONIUS
Give him this money and these notes, Reynaldo.
REYNALDO
I will, my lord.
POLONIUS
You shall do marvellous wisely, good Reynaldo,
Before you visit him, to make inquire
Of his behaviour.
REYNALDO My lord, I did intend it.
POLONIUS
Marry, well said, very well said. Look you, sir,
Inquire me first what Danskers are in Paris,
And how, and who, what means, and where they keep,
What company, at what expense, and finding

182 (*They swear.*)] Added by Globe and widely adopted. 183 With all] Q^2 *Withall* Q^1 *In all* Ff *With all* ACT II SCENE I.] $Q^{1,2}$ omit. Ff Actus Secundus. ELSINORE. . . . HOUSE.] Added by Ed. after Rowe and Cam. *Enter Polonius and Reynaldo.*] Q^2 Enter old Polonius, with his man or two. Q^1 Enter Corambis, and Montano. Ff Enter Polonius, and Reynoldo. The speech-prefixes in this Sc. in Q^2 are: Pol.; Rey.; Oph., Ophe. In Q^1: Cor.; Mon.; Ofe., Of., Ofelia. In F^1: Polon., Pol.; Reynol.; Ophe. 1 this] $Q^{1,2}$ *this* Ff *his* Cam and others *this* NCE *his* Reynaldo.] From Q^2. The name of this character is Montano in Q^1, and Reynoldo in Ff. 3 marvellous] Q^2 *meruiles* Ff *maruels* (For *meruiles wisely* Q^1 has *very well,*) Cam and others *marvellous* Kittredge *marvell's* Parrott-Craig *meruiles* 4 to make inquire] From Q^2. Q^1 omits passage. Ff *you make inquiry* Cam and others follow Q^2. Furness, Delius, Craig, Crawford, NCE *to make inquiry* 6 Marry, . . . sir,] Two lines in Ff, ending *said;* . . *Sir,* Marry,] Q^2 *Mary*

By this encompassment and drift of question
That they do know my son, come you more nearer
Than your particular demands will touch it.
Take you, as 'twere, some distant knowledge of him,
As thus, 'I know his father and his friends,
And in part him.' Do you mark this, Reynaldo?

REYNALDO
Ay, very well, my lord.

POLONIUS
'And in part him; but,' you may say, 'not well.
But if't be he I mean, he's very wild,
Addicted so and so'; and there put on him
What forgeries you please: marry, none so rank
As may dishonour him,—take heed of that;
But, sir, such wanton, wild and usual slips
As are companions noted and most known
To youth and liberty.

REYNALDO As gaming, my lord.

POLONIUS
Ay, or drinking, fencing, swearing,
Quarrelling, drabbing. You may go so far.

REYNALDO
My lord, that would dishonour him.

POLONIUS
Faith, no; as you may season it in the charge.
You must not put another scandal on him,
That he is open to incontinency:
That's not my meaning. But breathe his faults so quaintly
That they may seem the taints of liberty,
The flash and outbreak of a fiery mind,
A savageness in unreclaiméd blood,

14 As] $Q^{1, 2}$ *As* Ff *And* Editors *As* 18 if't] Q^2 *y'ft* 25, 26 swearing, Quarrelling,] As in Q^2 Ff. Q^1 omits *quarrelling*, Capell shifted *quarrelling* from the beginning of l. 26 to the end of l. 25 and most editors have followed him. Rowe, Dyce and Hudson followed Q^2. Cam and others follow Capell. Chambers, Parrott-Craig follow Q^2. Dover Wilson: MH, 218, suggests that Shakespeare inadvertently left the text as in Q^2; but Polonius, we may assume, pauses for breath, ideas and gesture after *swearing*; and l. 26 as in Q^2 is a good five-foot line. Young has ll. 25-27 in three lines, ending *Ay, . . . drabbing, . . . him.* 28 Faith, no;] Q^2 *Fayth* Q^1 *I faith not a whit, no not a whit*, (Q^{1^2}'s version of II i is greatly deranged and, on the whole, compressed). Ff *Faith no*, Cam and others *Faith, no;* (some have *'Faith*, and some *no,*). 29 another] From Q^2 Ff. Q^1 omits passage. Kellner cites this word as one of the word puzzles beginning with *a* requiring solution on palæographic lines. Editors *another* 31 quaintly] Q^2 *quently* 34, 35 A . . . assault.] One line in Ff. 34 unreclaiméd] Q^2 *vnreclamed* Ff *vnreclaim'd*

Of general assault.
REYNALDO But, my good lord,—
POLONIUS
Wherefore should you do this?
REYNALDO Ay, my lord,
I would know that.
POLONIUS Marry, sir, here's my drift,
And I believe it is a fetch of warrant:
You laying these slight sullies on my son,
As 'twere a thing a little soiled wi' th' working,
Mark you,
Your party in convérse, him you would sound,
Having ever seen in the prenominate crimes
The youth you breathe of guilty, be assured
He closes with you in this consequence:
'Good sir,' or so, or 'friend,' or 'gentleman,'
According to the phrase or the addition
Of man and country.
REYNALDO Very good, my lord.
POLONIUS And then, sir, does a this—a does—What was I about to say? By the mass, I was about to say something. Where did I leave?
REYNALDO At 'closes in the consequence,' at 'friend or so,' and 'gentleman.'

35 lord,—] Q^2 Ff *Lord.* Q^1 omits passage. Pope's dash, generally adopted. 36, 37 Ay, . . . that.] Steevens's arrangement. One line in Q^2 Ff. Q^1 omits passage. 38 warrant:] Q^2 *wit*, Q^1 omits passage. Ff *warrant:* Greg suggests that *warrant* was abbreviated as *wr*^{t} and as *war*^{t}, which could give *wit* here and *wait* in III iv 6. See also Dover Wilson: MH, 107, 108, 279, 281. Editors generally, including Parrott-Craig, *warrant.* but Globe, Herford *wit:* 39 *sullies*] Q^2 *sallies* Q^1 omits passage. F^{1-3} *sulleyes* F^4 *sullies* Cam and others *sullies* 40 wi' th'] Q^2 *with* Q^1 omits passage. Ff *i' th'* Cam and others *i' the* Chambers *in the* Kittredge, NCE, CNS, Parrott-Craig *i' th'* Alexander *wi' th'* 41, 42 Mark . . . sound,] As in Malone. One line in Q^2 Ff. Q^1 omits passage. Cam and others follow Malone. CNS follows Q^2 F. 43 seen in] From Q^2. Ff *seene. In* 47 or] Q^2 *or* Q^1 omits passage. Ff *and* Cam and others *or* NCE *and* 49-51 And . . . leave?] Put in prose by Malone. Q^2 ends three lines in *say? . . . something*, . . . *leaue?* Q^1 omits passage. Ff end lines in *this? . . . say? . . . leaue?* and omit *By the mass*, Cam and others follow Malone. Delius, NCE end lines in *does— . . . was . . . leave?* CNS follow Q^2. Dover Wilson: MH, 220, thinks the Q^2 text good enough as Polonian verse. 49 a . . . a] From Q^2. Ff *he . . . He* Cam and others *he . . . he* Kittredge, Alexander *'a . . . 'a* CNS *a' . . . a'* Parrott-Craig *a . . . a* 52, 53 At . . . 'gentleman.'] $Q^{1, 2}$ omit *at friend . . . 'gentleman.'* Ff prints in two lines, ending *consequence: . . . Gentleman.* Cam, Globe, Clarendon, Furness, Delius, Dowden, Craig, Chambers, Crawford, Herford, Kittredge, NCE, CNS, Parrott-Craig, Alexander adopt

POLONIUS
At 'closes in the consequence,' ay, marry:
He closes thus: 'I know the gentleman;
I saw him yesterday, or th' other day,
Or then, or then, with such, or such, and, as you say,
There was a gaming, there o'ertook in 's rouse,
There falling out at tennis'; or perchance,
'I saw him enter such a house of sale,'
Videlicet, a brothel, or so forth.
See you now:
Your bait of falsehood takes this carp of truth.
And thus do we of wisdom and of reach,
With windlasses and with assays of bias,
By indirections find directions out.
So, by my former lecture and advice,
Shall you my son. You have me, have you not?
REYNALDO
My lord, I have.
POLONIUS God buy ye: fare ye well.
REYNALDO
Good my lord!
POLONIUS
Observe his inclination in yourself.
REYNALDO
I shall, my lord.
POLONIUS
And let him ply his music.
REYNALDO Well, my lord.

F's text and Delius, Craig, Crawford, CNS, Parrott-Craig print as verse, others as prose. 55 closes thus:] From Q^2. Q^1 *closeth with him* Ff *closes with you thus.* Globe, Clarendon, Herford, Kittredge, CNS; Parrott-Craig, Alexander follow Q^2. Cam, Furness, Dowden, Craig, Chambers, Crawford, NCE follow F. 56 th' other] Q^2 *th' other* Q^1 $F^{1, 2}$ *tother* $F^{3, 4}$ *'tother* Cam and others *t' other* CNS, Parrott-Craig *th' other* 57 or such,] From Q^2. Ff *and such;* (For the whole line Q^1 has *Or then, or at such a time, a dicing,*) Cam and others *or such,* NCE *and such;* 58 a] Q^2 *a* (For Q^1's version of *a gaming* see preceding note.) Ff *he* Cam, Globe, Clarendon, Craig, Crawford, Herford, CNS *a'* Furness, Delius, Dowden, Chambers, NCE *he* Kittredge, Alexander *'a* o'ertook] Q^2 *or tooke* Q^1 omits passage. Ff *o'retooke* 59-61 or . . . forth.] Gordon omits. 61, 62 Videlicet, . . . now:] Divided as by Capell. One line in Q^2 Ff. Q^1 paraphrases differently. CNS, Alexander follow Q^2 F. 63 takes] From Ff. Q^2 *take* Q^1 omits passage. carp] Ff *Cape* 69 buy ye:] Q^2 *buy ye,* Q^1 omits passage. F^{1-3} *buy you;* F^4 *b' w' you;* Globe and others *be wi' you;* Cam *be wi' ye;* Chambers *be with you!* Kittredge *b' wi' ye,* NCE *buy you;* CNS *bye ye,* Parrott-Craig *buy ye,* Alexander *buy ye;*

By heaven, it is as proper to our age
To cast beyond ourselves in our opinions
As it is common for the younger sort
To lack discretion. Come, go we to the King.
This must be known, which, being kept close, might move
More grief to hide than hate to utter love.
Come. *Exeunt.*

SCENE II. ELSINORE. A ROOM IN THE CASTLE.

Flourish. Enter King, Queen, Rosencrantz, Guildenstern, and Attendants.

KING
Welcome, dear Rosencrantz and Guildenstern!
Moreover that we much did long to see you,
The need we have to use you did provoke
Our hasty sending. Something have you heard
Of Hamlet's transformation. So call it,
Sith nor th' exterior nor the inward man
Resembles that it was. What it should be,
More than his father's death, that thus hath put him
So much from th' understanding of himself,
I cannot dream of. I entreat you both,
That, being of so young days brought up with him
And sith so neighboured to his youth and haviour,

114 By heaven,] Q^2 *By heauen* Q^1 By *heau'n* Ff *It seemes* Cam and others *By heaven*, Delius, NCE *It seems* 118 which,] F^1 ⁂ 120 Come.] Q^2 *Come.* Q^1 Ff omit. Globe, Chambers, Herford omit. SCENE II.] $Q^{1, 2}$ omit. Ff Scena Secunda. ELSINORE. . . . CASTLE.] Added by Ed. after Capell. *Flourish. . . . Attendants.*] Q^2 Florish, Enter King and Queene, Rosencraus and Guyldensterne. Q^1 Enter King and Queene, Rossencraft, and Gilderstone. F^1 Enter King, Queene, Rosincrane, and Guildensterne Cum alijs. The speech-prefixes in this Scene in Q^2 are: King; Quee.; Ros.; Guyl., Guy.; Pol.; Vol.; Ham.; Player, Play. In Q^1: King; Ros., Ross.; Guil., Gil.; Que., Queene; Cor.; Volt.; Ham., Ha.; Players, Play., players. In F^1: King; Qu., Queene; Rosin.; Guil., Guild.; Pol., Polon.; Volt.; Ham., Ha.; Both.; I. Play., I. Player, Play. 1, 33, 34 Rosencrantz] Q^2 Rosencraus Q^1 omits name in l.1; elsewhere *Rossencraft* F^1 Rosincrance F^2 Rosincros $F^{2, 4}$ Rosincrosse Guildenstern!] Q^2 Guyldensterne Q^1 omits in l. 1; elsewhere *Guilderstone*, . . . *Gilderstone*. F^1 Guildensterne F^{2-4} Guildenstare 5 call] Q^2 *call* Q^1 omits passage Ff *I call* Cam, Globe, Clarendon, Chambers, Dowden, Herford, CNS *call* Furness, Delius, Craig, Crawford, Kittredge, Parrott-Craig, Alexander, NCE *I call* 6 Sith nor] From Q^2. Q^1 paraphrases differently. Ff *Since not* Cam and others *Sith nor* Delius, Dowden, NCE *Since not* Craig, Crawford *Since nor* 10 dream] From Q^2. Q^1 omits passage. Ff *deeme* Cam and others *dream* Alexander *deem* 12 sith] Q^2 *sith* Q^1 omits passage but partly reproduces it later (Duthie, 99, 255). Ff *since* Cam and others *sith* Delius, Dowden,

That you vouchsafe your rest here in our court
Some little time: so by your companies
To draw him on to pleasures, and to gather
So much as from occasion you may glean,
Whether aught to us unknown afflicts him thus
That opened lies within our remedy.

QUEEN
Good gentlemen, he hath much talked of you,
And sure I am two men there is not living
To whom he more adheres. If it will please you
To show us so much gentry and good will
As to expend your time with us awhile
For the supply and profit of our hope,
Your visitation shall receive such thanks
As fits a king's remembrance.

ROSENCRANTZ Both your Majesties
Might, by the sovereign power you have of us,
Put your dread pleasures more into command
Than to entreaty.

GUILDENSTERN But we both obey,
And here give up ourselves, in the full bent
To lay our service freely at your feet,
To be commanded.

KING
Thanks, Rosencrantz and gentle Guildenstern.

QUEEN
Thanks, Guildenstern and gentle Rosencrantz.
And I beseech you instantly to visit
My too much changéd son. Go, some of you,
And bring these gentlemen where Hamlet is.

Craig, Crawford, Kittredge, NCE *since* neighboured] Q^2 *nabored* Q^1 omits passage. Ff *Neighbour'd* haviour,] Q^2 *hauior*, Q^1 omits passage. Ff *humour*, Cam and others *haviour*, Furness, Delius, Chambers, Dowden, Craig, Crawford, Kellner, NCE *humour*, 16 occasion] From Q^2. Q^1 omits passage. Ff *Occasions* Cam and others *occasion* Delius, NCE *occasions* 17 Whether . . . thus] From Q^2. Q^1 paraphrases differently. Ff omit. Editors admit. Whether] From Q^2. Q^1 paraphrases differently. Craig, *Whe'r* 20 is] Q^2 *is* Q^1 omits passage. Ff *are* Cam and others *are* Parrott-Craig, Alexander *is* 29 But we] From Q^2. Q^1 omits passage. Ff *We* Cam and others *But we* Delius, NCE *We* 31 service] From Q^2. Q^1 paraphrases differently. Ff *Seruices* Cam and others *service* Delius, NCE *services* 34, 35 Rosencrantz . . . Guildenstern. . . . Guildenstern . . . Rosencrantz.] Q^1 *Guilderstone*, . . . *Rossencraft*. . . . *Rossencraft*, ... *Gilderstone*. 36 My . . . you,] Two lines in Ff, ending *Sonne* (or *Son*) . . . *ye*, you,] Q^2 *you* Q^1 omits passage. Ff *ye*, NCE *ye*, 37 these] Q^2 *these* Q^1 omits phrase but recollects later (Duthie, 217). Ff *the* NCE *the*

GUILDENSTERN
Heavens make our presence and our practices
Pleasant and helpful to him!
QUEEN Ay, amen!

Exeunt Rosencrantz, Guildenstern, and some Attendants.

Enter Polonius.

POLONIUS
Th' ambassadors from Norway, my good lord,
Are joyfully returned.
KING
Thou still hast been the father of good news.
POLONIUS
Have I, my lord? Assure you, my good liege,
I hold my duty as I hold my soul,
Both to my God and to my gracious King:
And I do think, or else this brain of mine
Hunts not the trail of policy so sure
As it hath used to do, that I have found
The very cause of Hamlet's lunacy.
KING
O, speak of that. That do I long to hear.
POLONIUS
Give first admittance to th' ambassadors.
My news shall be the fruit to that great feast.
KING
Thyself do grace to them, and bring them in.

Exit Polonius.

39 Ay,] Q^2 *I* Q^1 omits passage. Ff omit. NCE omits. Alexander *Aye Exeunt . . . Attendants.*] Added by Cam after Capell. Q^2 Exeunt Ros. and Guyld. Q^1 omits. Ff Exit. *or* Exeunt. after *him! Enter Polonius.*] As in Q^2 Ff. In Q^1 Enter Corambis and Ofelia. is placed after vi 18, corresponding to our l. 34 (ll. 35-39 being omitted in Q^1). The result is that in Q^1 Ofelia is present during the discussion between Corambis and the King and Queen about her relations with Hamlet, and is mute. On this, see Duthie, 208 f. 43 Assure . . . liege,] From Ff. Q^2 *I assure my good Liege* Q^1 *I assure your grace,* F seems here the better and more likely reading. (*Assure you,*=rest assured.) Cam, Globe, Clarendon, Herford follow Q^2. Furness, Delius, Dowden, Craig, Chambers, Crawford, Kittredge, NCE, CNS follow F. Parrott-Craig, Alexander *I assure you, my good Liege* 45 and] $Q^{1, 2}$ *and* Ff *one* 48 it hath used] From Q^2. Q^1 *it had wont* Ff *I haue vs'd* Cam and others *it hath used* 50 do I] Q^2 *doe I* Q^1 omits passage. Ff *I do* NCE *I do* 52 fruit] Q^2 *fruite* Q^1 omits passage. Ff *Newes* or *News* Cam and others *fruit* 53 *Exit Polonius.*] Added by Rowe. Parrott-Craig remark: "Possibly Sh.'s intention was to send Polonius only to the stage door to summon the ambassadors."

He tells me, my dear Gertrude, he hath found
The head and source of all your son's distemper.

QUEEN
I doubt it is no other but the main;
His father's death and our o'erhasty marriage.

KING
Well, we shall sift him.

Enter Polonius, with Voltemand and Cornelius.

Welcome, my good friends!
Say, Voltemand, what from our brother Norway?

VOLTEMAND
Most fair return of greetings and desires.
Upon our first, he sent out to suppress
His nephew's levies, which to him appeared
To be a preparation 'gainst the Polack,
But better looked into, he truly found
It was against your Highness; whereat grieved
That so his sickness, age and impotence
Was falsely borne in hand, sends out arrests
On Fortinbras, which he, in brief, obeys,
Receives rebuke from Norway, and in fine
Makes vow before his uncle never more
To give th' assay of arms against your Majesty.
Whereon old Norway, overcome with joy,
Gives him threescore thousand crowns in annual fee
And his commission to employ those soldiers,
So levied as before, against the Polack,

54 my dear Gertrude,] Q^2 *my deere* Gertrard Q^1 omits passage. Ff *my sweet Queene, that* Cam and others follow Q^2. Delius, Craig, Crawford, NCE follow F. 57 o'erhasty] Q^2 *hastie* Q^1 omits passage. Ff *o're-hasty* Cam and others *o'erhasty* 58 *Enter . . . Cornelius.*] Q^2 Enter Embassadors. after l. 57. Q^1 Enter the Ambassadors. Ff Enter Polonius, Voltumand, and Cornelius. (F^{2-4} Voltimand,) after l. 57. 59 Voltemand,] From Q^2. Q^1 Voltemar, F^1 Voltumand, F^{2-4} Voltimand, Cam and others *Voltimand*, Kittredge, Alexander *Voltemand*, CNS, Parrot-Craig *Valtemand*, 63, 75 Polack,] Q^2 Pollacke, Q^1 *Polacke: . . . Polacke*, F^1 *Poleak:* F^{2-4} *Polak:* 67 falsely borne in hand,]=deceptively exploited, 73 threescore] From Q^2. Q^1 Ff *three* Cam and others *three* CNS, Parrott-Craig, Alexander *threescore* Greg: PE, 57, remarks that the Q^2 reading must be rejected on the ground of metre, but that it can hardly be due to the compositor. He thinks Shakespeare may have altered his intention while writing and forgot to make the necessary correction. Dover Wilson in CNS, 168, comments that while *score* disturbs the metre it is required by the sense, as 3,000 crowns was too small an allowance for a prince embarking on a campaign.

With an entreaty, herein further shown,

Gives a paper.

That it might please you to give quiet pass
Through your dominions for this enterprise,
On such regards of safety and allowance
As therein are set down.

KING It likes us well,
And at our more considered time we'll read,
Answer, and think upon this business.
Meantime we thank you for your well-took labour.
Go to your rest: at night we'll feast together.
Most welcome home!

Exeunt Voltemand and Cornelius.

POLONIUS This business is well ended.
My liege, and madam, to expostulate
What majesty should be, what duty is,
Why day is day, night night, and time is time,
Were nothing but to waste night, day and time.
Therefore, since brevity is the soul of wit
And tediousness the limbs and outward flourishes,
I will be brief. Your noble son is mad.
Mad call I it; for, to define true madness,
What is't but to be nothing else but mad?
But let that go.

QUEEN More matter, with less art.

POLONIUS
Madam, I swear I use no art at all.
That he is mad, 'tis true: 'tis true 'tis pity,
And pity 'tis 'tis true. A foolish figure!
But farewell it, for I will use no art.
Mad let us grant him then. And now remains
That we find out the cause of this effect,

76 shown,] Q^2 *shone*, Q^1 Ff *shewne*, *Gives a paper.*] Added by Malone and widely adopted. After *down.* l. 80 CNS adds [he proffers a paper 78 this] Q^2 *this* Q^1 *that* Ff *his* NCE *his* 85 *Exeunt . . . Cornelius.*] Q^2 Exeunt Embassadors. Q^1 exeunt Ambassadors. Ff Exit Ambas. (*or* Ambass.). well ended.] From Q^2. Q^1 *very well dispatched.* Ff *very well ended.* Cam and others follow Q^2. 90 since] From Ff. Q^2 omits. Q^1 omits passage. Editors admit. 97 he is] Ff *he is* Q^2, Parrott-Craig *hee's* Q^1 omits passage. Editors generally *he is* but Alexander *he's* 98 'tis 'tis] Q^2 *tis tis* Q^1 omits passage. Ff *it is* Cam and others *'tis 'tis* (Some *'tis, 'tis*)

Or rather say, the cause of this defect,
For this effect defective comes by cause.
Thus it remains and the remainder thus.
Perpend. 105
I have a daughter, have while she is mine,
Who in her duty and obedience, mark,
Hath given me this. Now gather and surmise. *Reads.*

'To the celestial, and my soul's idol, the most beautified Ophelia,'—

That's an ill phrase, a vile phrase: 'beautified' is a vile phrase. 110
But you shall hear. Thus: *Reads.*

'In her excellent white bosom, these,' &c.

QUEEN
Came this from Hamlet to her?
POLONIUS
Good madam, stay awhile. I will be faithful. *Reads.*

'Doubt thou the stars are fire; 115
Doubt that the sun doth move;
Doubt truth to be a liar;
But never doubt I love.

'O dear Ophelia, I am ill at these numbers. I have not art to

104 thus.] Q^2 *Thus* 105 Perpend.] Q^2 F^1 *Perpend,* $F^{2\text{-}4}$ *Perpend.* Q^1 omits passage. Separate line in Q^2. 106 have . . . mine,] From Q^2. Q^1 *Haue while shee's mine:* Ff *haue, whil'st she is mine,* (F^2 *whilst*) Cam and others follow Q^2. Some editors put in dashes. Delius *have, whilst she is mine;* NCE—*have whilst she is mine*— 108 *Reads.*] From Q 1676. $Q^{1,2}$ omit. Ff heading in centre The Letter. (in italics.) Q^2 against l. 115 has Letter. (in italics.) 109-112 To the . . . these, &c.] In italics in Q^2. Q^1's garbled version in roman. Ff put into italics *To the . . . Ophelia.*; and *That's . . . faithful.* in roman. 111 Thus:] Q^2 thus Q^1 omits passage. Ff *these.* 112 &c.] Omitted in Ff. Q^1 omits passage. 115-123 'Doubt . . . him,] Q^2 puts into italics *Doubt . . . loue.* ll. 115-118. Q^1's version in roman. Ff put into italics *Doubt . . . him,* ll. 115-123 (Hamlet also in italics in $F^{2,3}$). Q^1's version is a poor affair:

Doubt that in earth is fire,
Doubt that the starres doe moue,
Doubt trueth to be a liar,
But doe not doubt I loue.
To the beautifull Ofelia;
Thine euer the most vnhappy Prince Hamlet

115-118 Doubt . . . love.] On the musical setting for these lines, see Sh.: Music, 11, 12.

reckon my groans: but that I love thee best, O most best, believe it. Adieu.

'Thine evermore, most dear lady, whilst this machine is to him, HAMLET.'

This in obedience hath my daughter shown me;
And more above, hath his solicitings,
As they fell out by time, by means and place,
All given to mine ear.

KING But how hath she
Received his love?

POLONIUS What do you think of me?

KING
As of a man faithful and honourable.

POLONIUS
I would fain prove so. But what might you think,
When I had seen this hot love on the wing,—
As I perceived it, I must tell you that,
Before my daughter told me,—what might you,
Or my dear Majesty your Queen here, think,
If I had played the desk or table-book,
Or given my heart a winking mute and dumb,
Or looked upon this love with idle sight?
What might you think? No, I went round to work,
And my young mistress thus I did bespeak:
'Lord Hamlet is a prince, out of thy star.
This must not be.' And then I prescripts gave her,

124 This] Q^2 begins with a new sp.-prefix Pol. shown] From Q^2. Q^1 omits passage. Ff *shew'd* Delius, NCE *show'd* 125 above,] Q^2 *about* Q^1 omits passage. Ff *aboue* Editors *above*, solicitings,] From Q^2 Q^1 omits passage. Ff *soliciting*, Cam and others follow Q^2. 127, 128 But . . . love?] Arranged as in Capell. One line in Q^2 Ff. Q^1 omits passage. 131, 133 wing,— . . . me,—] Q^2 Ff *wing*, . . . *me*, Q^1 omits passage. 132 I . . . that,] Q^2 brackets. 135 table-book,] Hyphened in Ff. Q^1 omits passage. Kittredge *table book*, 136 winking] Q^2 working. Q^1 omits passage. Ff *winking*, Cam, Globe, Clarendon, Furness, Delius, Dowden, Craig, Chambers, Crawford, Herford, Kittredge, Parrott-Craig, NCE, Alexander *winking*, Pope, CNS *working* Clarendon explains *winking* as "connivance." Kittredge paraphrases *given . . . winking* as "forced my heart to shut its eyes to what was going on." Dover Wilson: MH, 74, 150, shows that 'working' was a regular expression with Shakespeare for mental operation of any kind and quotes L.L.L. IV i 33, *the working of the heart;* Parrott-Craig explain *winking* as "closing the eyes to," "conniving at." 140 out . . . star.] From Q^2 F^1. Q^1 *out of your starre*, F^{2-4} *out of thy Sphere*, Cam and others follow Q^2 F^1. 141 prescripts] From Q^2. Q^1 omits passage. Ff *Precepts* Cam, Clarendon, Furness, Chambers, Dowden, Herford, Kittredge, CNS, Parrott-Craig, Alexander *prescripts* Globe, Delius, Craig, Crawford, NCE *precepts*

That she should lock herself from his resort,
Admit no messengers, receive no tokens.
Which done, she took the fruits of my advice:
And he repelléd, a short tale to make,
Fell into a sadness, then into a fast,
Thence to a watch, thence into a weakness,
Thence to a lightness, and by this declension
Into the madness wherein now he raves
And all we mourn for.

KING
Do you think 'tis this?

QUEEN
It may be very like.

POLONIUS
Hath there been such a time, I would fain know that,
That I have positively said "'Tis so,'
When it proved otherwise?

KING
Not that I know.

POLONIUS (*pointing to his head and shoulder*)
Take this from this, if this be otherwise.
If circumstances lead me, I will find
Where truth is hid, though it were hid indeed
Within the centre.

KING
How may we try it further?

142 should] From Q^2 Ff. Q^1 differs. Cam *must* Globe, etc. *should.* his] Ff *his* Q^2 *her* (For *That she . . . resort*, Q^1 has *absent her selfe.*) Editors *his* 145 repelléd,] Q^2 *repell'd*, Q^1 omits passage. F^1 *repulsed.* F^{2-4} *repulsed*, Cam and others *repulsed*, CNS *repelléd*, Parrott-Craig *repell'd*, Alexander *repelled*, 147 watch,] Q^2 *wath*, 148 a] From Ff. Q^2 omits. Q^1 omits passage. 149 wherein] From Q^2. Q^1 omits passage. Ff *whereon* Cam and others *wherein* NCE *whereon* 150 all we mourn] From Q^2. Q^1 omits passage. Ff *all we waile* Cam and others follow Q^2. Delius, Craig, Crawford, NCE follow F. 151 'tis this?] Q^2 *this?* Q^1 *t'is so?* Ff *'tis this?* Cam, Clarendon, Herford *this?* Globe, Furness, Delius, Dowden, Craig, Chambers, Gordon, Crawford, Kittredge, NCE, CNS, Parrott-Craig, Alexander *'tis this?* like.] Q^2 *like.* Q^1 omits passage. Ff *likely.* Cam, Clarendon, Herford, Kittredge, CNS, Parrott-Craig, Alexander *like.* Globe, Furness, Delius, Dowden, Craig, Chambers, Crawford, NCE *likely.* 152 I would] From Q^2. Q^1 (in a paraphrase) *I would* Ff *I'de* Cam, Clarendon, Furness, Chambers, *I'ld* Globe, Delius, Dowden, Craig, Crawford, Herford, NCE *I'd* Kittredge, CNS, Parrott-Craig, Alexander *I would* 154 (*pointing . . . shoulder*)] Added by Theobald and widely adopted. Delius omits but notes Theobald's addition. Dowden omits and suggests that Polonius may refer to his chamberlain's staff and the hand which bears it. NCE, Alexander omit. *Cf. 1 Henry IV* I ii 146. 158 Within the centre.] From Q^2 Ff. Q^1 *As deepe as the centre of the earth.* (Here CNS inserts a S.D. that Hamlet enters disorderly attired, reading a book, and pauses unobserved as he hears voices from the chamber. Madariaga, 45, agrees that Dover Wilson is right in concluding that Hamlet overheard Polonius's plan to spy upon him when

POLONIUS
You know, sometimes he walks four hours together
Here in the lobby.
QUEEN So he does, indeed.
POLONIUS
At such a time I'll loose my daughter to him.
Be you and I behind an arras then:
Mark the encounter: if he love her not,
And be not from his reason fall'n thereon,
Let me be no assistant for a state,
But keep a farm and carters.
KING We will try it.

Enter Hamlet reading.

QUEEN
But look where sadly the poor wretch comes reading.
POLONIUS
Away, I do beseech you, both away.
I'll board him presently. O, give me leave.

Exeunt King, Queen, and Attendants.

he talked with Ophelia.) 159, 160 You . . . lobby.] Three lines in Ff, ending *sometimes . . . heere . . . Lobby.* four] *four* here means, as often in Elizabethan texts, "three or four," "several." 160 does,] Q^2 *dooes* Q^1 omits passage. F^1 *ha's* F^{2-4} *has* Cam and others *does,* NCE *has,* 164 fall'n] Q^2 Ff *falne* Craig, Chambers, Crawford *fallen* 166 But] Q^2 *But* Q^1 omits passage. Ff *And* Cam and others *But Enter Hamlet reading.*] Placed as in Q^2 Ff. Q^1 places after l. 167, spoken by the King. $Q^{1, 2}$ Enter Hamlet. Ff add reading on a Booke. Cam, Globe, Clarendon, Furness, Dowden, Craig, Chambers, place after *presently. . . . Attendants.* l. 169; Delius after *leave.* l. 169; Crawford after *it.* l. 166. CNS, after l. 166, Hamlet comes forward, his eyes on the book Parrott-Craig after l. 166 Enter Hamlet. Kittredge, NCE, Alexander after l. 166 Enter *Hamlet* reading on a book. The entry is important. Dover Wilson: WHH, 107, and CNS, lvi f., holds that Hamlet has an entry on the inner Elizabethan stage before his full entry at l. 166, and so accidentally overhears the plot to use Ophelia as decoy and to eavesdrop on him. Hamlet could thus know in III i that the King and Polonius are behind the arras, which explains his outrageous language to Ophelia. The usual stage device differs. Irving, 21, 22, writes of Hamlet in III i: "It is usual to represent his sudden and abrupt change of manner as due to an incautious movement of Polonius behind the arras, which reveals to Hamlet the fact that he is being watched, and that Ophelia has been sent to him as a decoy." Schücking, 121 f., rejects the usual stage practice on several grounds. 167 But . . . reading.] Two lines in Ff, ending *wretch . . . reading.* Q^1 *see where hee comes poring vppon a booke.* 169 O, . . . leave.] Q^2 *oh . . . leaue,* Ff *Oh . . . leaue.* In Q^1 Corambis, in order to secure the exit of King and Queen, says only *Madame, will it please your grace To leaue vs here?* There is then simple exit for the

How does my good Lord Hamlet? 170

HAMLET

Well, God-a-mercy.

POLONIUS

Do you know me, my lord?

HAMLET

Excellent well. You are a fishmonger.

POLONIUS

Not I, my lord.

HAMLET

Then I would you were so honest a man. 175

POLONIUS

Honest, my lord!

HAMLET Ay, sir. To be honest, as this world goes, is to be one man picked out of ten thousand.

POLONIUS That's very true, my lord.

HAMLET For if the sun breed maggots in a dead dog, being a 180 god kissing carrion—Have you a daughter?

Queen who says *With all my hart.* and exit. As Q^1 introduces here the Hamlet-Ophelia episode in III i, the quotations from Q^1 given above look like confusion in Q^1 of the situation given in Q^2 and Ff at II ii 169 and III i 42. In Q^2 the exit of King and Queen in the present scene follows *away.* in l. 168. In Ff the exit follows *presently.* in l. 169, *I'll . . . presently.* being a separate line and *O, give . . . Hamlet?* one line. As printed in Q^2 F the words *O, give me leave.* seem to be addressed to Hamlet, interrupting his reading; but they are perhaps more appropriate if addressed to the departing monarchs. Editors who place the words *O, give me leave.* after the exit, and so address them to Hamlet, are Cam, Globe, Clarendon, Furness, Craig, Chambers, Crawford, Herford, NCE. Editors who place them before the exit, and so address them to King and Queen are Delius, Kittredge, Parrott-Craig, CNS, Alexander. These last editors follow Capell's example. See Cam's note XIV, p. 602, vol. vii. 173 Excellent] From Q^2. Q^1 *Yea very* Ff *Excellent, excellent* Cam and others follow Q^2. You are] From Q^2. Q^1 Ff *y'are* Cam and others *you are* fishmonger.] Coleridge, i 26: "You are sent to fish out this secret." 177, 178 Ay, . . . thousand.] Verse in $Q^{1, 2}$, ending *goes, . . . thousand.* Cam and others print as prose, Parrott-Craig as verse. 177 Ay, sir. To be . . . world] Q^1 *For to . . . age* 178 ten] $Q^{1, 2}$ *tenne* Ff *two* Rowe, Knight and others *two* Cam and others *ten* NCE *two* 180, 181 For . . . carrion—] From Q^2 Ff, both reading *good* for *god,* (Q^2 *carrion.* and Ff *Carrion—*) Q^1 omits passage. Staunton held that Hamlet read, or affected to read, this passage from his book; and Ingleby, 159, quoting a somewhat similar passage from St. Augustine's *De Fide et Symbolo,* asks "Was Hamlet reading St. Augustine?" Warburton's emendation *God,* for *good* was eulogised by Johnson as noble, described by Clark and Wright as doubtlessly true and has been widely adopted, though often without the association with the problem of divinity and evil which Warburton adduced. Greg: PE, 26, 68, is inclined to think *good* correct and the emendation unnecessary. Collier rejected it because Q^2 F have no capital letter to *good.* Others in rejecting it attach special

POLONIUS I have, my lord.
HAMLET Let her not walk i' th' sun. Conception is a blessing; but as your daughter may conceive,—friend, look to't.
POLONIUS (*aside*) How say you by that? Still harping on my daughter. Yet he knew me not at first. A said I was a fishmonger. A is far gone. And truly in my youth I suffered much extremity for love: very near this. I'll speak to him again.—What do you read, my lord?
HAMLET Words, words, words.
POLONIUS What is the matter, my lord?
HAMLET Between who?
POLONIUS I mean the matter that you read, my lord.
HAMLET Slanders, sir: for the satirical rogue says here that old

meanings to *kissing*. Knight explains that the carrion is good at returning the sun's kiss. Coleridge and Hudson maintain that the passage is intentionally obscure. In support of Warburton several quote *Edward III* II i 438-9, *The freshest summers day doth soonest taint The lothed carrion that it seemes to kisse:* (Brooke: SA, 79); and *Didst thou never see Titan kiss a dish of butter?* (*I Henry IV* II iv 106). Some associate our passage with the preceding reference to honesty, which means virtue in the widest sense, and some with the following reference to Ophelia. Whether we read *good* or *god* the passage is associated with both; and is one among many in the play that profound tragedy lies in the natural corruption which ruins the good and the beautiful. The 'sacred radiance' of the sun engenders maggots; and such is humanity that generation is evil, even in Ophelia. Against this revulsion may be set very different conceptions in other plays. In PMLA, June 1949, pp. 507-16, John E. Hankins discusses our passage as dependent upon ancient and medieval theories of spontaneous generation and the widespread fancy, expressed also in *Faerie Queene* III vi 7-8, that the sun's rays could induce pregnancy in a woman. Hankins supports the reading *god*. Rowe, Pope, Theobald, Knight, Furness, Dowden, Craig, Crawford, Herford, NCE, CNS, Parrott-Craig, Alexander read *good kissing'* Warburton, Steevens, Cam, Globe, Clarendon, Delius, Chambers, Kittredge *god kissing* Malone, Mitford conj. *god-kissing* For earlier discussion see Furness, 146-150. 181 Have . . . daughter?] Separate line in Ff. 184 but . . . —friend,] Q^2 *But as your daughter may conceaue, friend* Q^1 omits passage. Ff *but not as your daughter may conceiue. Friend* Globe, Furness and others follow F. Cam, Clarendon, CNS, Parrott-Craig, Alexander follow Q^2. Dover Wilson: MH, 257, thinks Q^2 text subtler than F's. 186, 187 A . . . A] Q^2 *a . . . a* Q^1 has *he* in version of first phrase and omits second. Ff *he . . . he* Cam and others follow F. CNS *a' . . . A'* Parrott-Craig *a . . . a* Alexander *'a . . . 'A* 187 far gone.] From Q^2. Q^1 paraphrases differently. Ff *farre gone, farre gone:* Globe, Furness and others follow F. Cam, Clarendon, Herford, Parrott-Craig follow Q^2. 193 that you read,] From Q^2. Q^1 *you reade* Ff *you meane,* Cam and others *that you read,* NCE *you [read]* 194 rogue] Q^2 *rogue* Q^1 *Satyre* Ff *slaue* Cam and others *rogue* Delius, NCE *slave* Dover Wilson: MH, 59, considers F^1's erroneous *slave* due to memorisation of II ii 521, *O what a rogue and peasant slave am I.*

men have grey beards, that their faces are wrinkled, their eyes purging thick amber and plum-tree gum, and that they have a plentiful lack of wit, together with most weak hams. All which, sir, though I most powerfully and potently believe, yet I hold it not honesty to have it thus set down; for yourself, sir, shall grow old as I am, if like a crab you could go backward.

POLONIUS (*aside*) Though this be madness, yet there is method in't.—Will you walk out of the air, my lord?

HAMLET Into my grave.

POLONIUS Indeed, that's out of the air. (*Aside*) How pregnant sometimes his replies are! a happiness that often madness hits on, which reason and sanity could not so prosperously be delivered of. I will leave him, and suddenly contrive the means of meeting between him and my daughter.—My honourable lord, I will most humbly take my leave of you.

HAMLET You cannot, sir, take from me anything that I will more willingly part withal: except my life, except my life, except my life.

Enter Rosencrantz and Guildenstern.

196 and] Q^2 & Q^1 omits passage. Ff *or* (refers first *and*) Cam, etc. *and* NCE *or* 197 lack] Q^2 *lacke* Q^1 omits passage. Ff *locke* Editors *lack* most] Q^2 *most* Q^1 omits passage. Ff omit. Cam and others *most* NCE omits. 199 yourselfe,] From $Q^{1,2}$. Ff *you your selfe* Cam, Globe, Clarendon, Chambers, Herford, CNS, Parrott-Craig follow Q^2. Delius, Furness, Dowden, Craig, Crawford, Kittredge, NCE, Alexander follow F. 199, 200 shall grow old] From Q^2. Q^1 *shalbe olde* Ff *should be old* Cam, Herford, CNS, Parrott-Craig, Alexander follow Q^2. Globe and others follow F. 201, 202 Though . . . lord?] Prose in Q^2. Q^1 omits *Though . . . in't.* and treats *Will . . . lord?* as separate line. Three lines in Ff, ending *madnesse, . . . walke . . . Lord?* Prose in Cam, etc. and *Though . . . in't,* marked (*aside*). Prose in Parrott-Craig. CNS treats *Though . . . in't* as prose and aside, and *Will . . . lord?* as separate line. 202 in't.—] Q^2 *in't,* Q^1 omits passage. Ff *in't:* 204-209 Indeed, . . . you.] Prose in Q^2. Q^1 has:

By the masse that's out of the aire indeed,
Very shrewd answers,
My lord I will take my leaue of you.

Ff have 11 irregular lines similar to Q^2. Cam, etc. print as prose. 204 that's . . . the] From Q^2. Q^1 omits passage. Ff *that is out o' th'* (F^{2-4} *oth'*). Cam, Clarendon, CNS, Alexander follow Q^2. Globe, etc. *that is out o' the* Kittredge, NCE *that is out o' th'* (*Aside*)] Added by Capell and generally adopted. CNS so marks whole speech. 206 sanity] Q^2 *sanctity* Q^1 omits passage. Ff *Sanitie* or *Sanity* Editors *sanity* 207, 208 and . . . him] From Ff. Omitted in $Q^{1,2}$. Editors admit. 208, 209 My . . . take] From Ff. $Q^{1,2}$ *My Lord, I will take my leaue of you,* Editors generally follow F, but Parrott-Craig, Alexander follow Q^2. 210 sir,] From Ff. Q^2 omits. Q^1 prints in changed version. Editors admit. will] Q^2 *will not* Q^1 Ff *will* Editors *will* but Parrott-Craig *will not* 211, 212 except my life] Thrice in Q^2. Q^1 omits.

POLONIUS Fare you well, my lord.
HAMLET These tedious old fools!
POLONIUS You go to seek the Lord Hamlet: there he is.
ROSENCRANTZ (*to Polonius*) God save you, sir!

Exit Polonius.

GUILDENSTERN My honoured lord!
ROSENCRANTZ My most dear lord!
HAMLET My excellent good friends! How dost thou, Guildenstern? Ah, Rosencrantz! Good lads, how do you both?
ROSENCRANTZ
As the indifferent children of the earth.
GUILDENSTERN
Happy, in that we are not over-happy:
On Fortune's cap we are not the very button.
HAMLET Nor the soles of her shoe?
ROSENCRANTZ Neither, my lord.
HAMLET Then you live about her waist, or in the middle of her favours?
GUILDENSTERN Faith, her privates we.

Ff *except my life, my life.* Cam and others follow Q^2. NCE follows F. Chambers, Crawford *except my life, except my life.* 212 *Enter . . . Guildenstern.*] Placed as in Q^2. Q^1 places after *you.* l. 209. Ff place after *is.* l. 215. Q^2 Enter Guyldersterne, and Rosencraus. Q^1 Enter Gilderstone, and Rossencraft. (F^1 Rosincran and Guildensterne. $F^{2, 3}$ Rosincros and Guildenstar. F^4 Rosincros and Guildenstare.) Capell, Cam and others place after *fools!* l. 214. Kittredge, Parrot-Craig, Alexander place as in Q^2. 215 the Lord] From Q^2. Q^1 Prince. Ff, NCE *my Lord* 216 (*to Polonius*)] Added by Malone and generally adopted. *Exit Polonius.*] Added by Capell. 217 My] Q^2 *My* Q^1 paraphrases differently. Ff *Mine* Cam and others *My* Delius, Craig, Crawford, NCE *Mine* 219, 220 My . . . Guildenstern?] One line in Q^2. Q^1 paraphrases differently. Prose in Ff. 219 excellent] Q^2 *extent* Q^1 paraphrases differently. Ff *excellent* Parrott-Craig *exlent* assuming *l* misread as *t*. 220 Ah,] Q^2 *A* Q^1 as for l. 219. Ff *Oh,* Cam and others *Ah,* NCE *Oh,* you] Q^2 *you* Q^1 as for l. 219. Ff *ye* Globe and others *ye* Cam, Clarendon, CNS, Alexander *you* 222, 223 Happy, . . . button.] Arranged as in Hanmer. Two lines in Q^2, ending *lap, . . . button.* Q^1 omits passage. Prose in Ff, Parrott-Craig. Cam and others print in two lines, ending *happy;* or *happy.* and *button.* over-happy: On] Q^2 *euer happy on* Ff *ouer-happy: on* Q^1 omits passage. Cam and others *over-happy; On* Delius *overhappy; On* Craig, Crawford *over happy; On* Kittredge, NCE *over-happy. On* CNS *over-happy, On* Parrott-Craig *ouer happy, on* 226-230 HAMLET Then . . . strumpet.] Gordon omits. 227 favours?] Q^2 *fauors.* Q^1 omits passage. Ff *fauour?* Cam and others *favours?* NCE *favour?* 228-230 GUILDENSTERN Faith, . . . strumpet.] Clarendon omits.

HAMLET In the secret parts of Fortune? O, most true: she is a strumpet. What news?

ROSENCRANTZ None, my lord, but that the world's grown honest.

HAMLET Then is doomsday near. But your news is not true. Let me question more in particular. What have you, my good friends, deserved at the hands of Fortune, that she sends you to prison hither?

GUILDENSTERN Prison, my lord!

HAMLET Denmark's a prison.

ROSENCRANTZ Then is the world one.

HAMLET A goodly one, in which there are many confines, wards and dungeons, Denmark being one o' th' worst.

ROSENCRANTZ We think not so, my lord.

HAMLET Why, then 'tis none to you; for there is nothing either good or bad, but thinking makes it so. To me it is a prison.

ROSENCRANTZ Why, then your ambition makes it one: 'tis too narrow for your mind.

HAMLET O God, I could be bounded in a nutshell and count myself a king of infinite space, were it not that I have bad dreams.

GUILDENSTERN Which dreams indeed are ambition; for the very substance of the ambitious is merely the shadow of a dream.

HAMLET A dream itself is but a shadow.

ROSENCRANTZ Truly, and I hold ambition of so airy and light a quality that it is but a shadow's shadow.

HAMLET Then are our beggars bodies, and our monarchs and outstretched heroes the beggars' shadows. Shall we to th' court? for, by my fay, I cannot reason.

ROSENCRANTZ, GUILDENSTERN We'll wait upon you.

HAMLET No such matter. I will not sort you with the rest of my servants; for, to speak to you like an honest man, I am

230 What news?] From Q^2. Q^1 omits passage. Ff *What's the newes?* Cam, Globe, Clarendon, Furness, Dowden, Chambers, Herford, NCE, CNS follow F. Delius, Craig, Crawford, Kittredge, Parrott-Craig, Alexander follow Q^2. 231 that] Q^2 omits. Q^1 omits passage. Editors *that* 234-261 Let . . . attended.] Omitted in $Q^{1, 2}$. Editors admit. Q^2 here reads:

Then is Doones day neere, but your newes is not true;
But in the beaten way of friendship, what make you at Elsonoure?

Dover Wilson: MH, 96, 97, points out that the repeated 'but' indicates an omission in Q and not a late addition to F. The beginning of the passage might have been thought to disparage Denmark, and Luce, 265, suggests that the omission was made in order to avoid giving offence to Queen Anne (of Denmark). Parrott-Craig concur. 256 outstretched] Gould conj. *our greatest* 258 ROSENCRANTZ, GUILDENSTERN] Ff, Kittredge, Alexander Both.

most dreadfully attended. But, in the beaten way of friendship, what make you at Elsinore?

ROSENCRANTZ To visit you, my lord: no other occasion.

HAMLET Beggar that I am, I am even poor in thanks; but I thank you. And sure, dear friends, my thanks are too dear a halfpenny. Were you not sent for? Is it your own inclining? Is it a free visitation? Come, come, deal justly with me. Come, come: nay, speak.

GUILDENSTERN What should we say, my lord?

HAMLET Anything, but to th' purpose. You were sent for; and there is a kind of confession in your looks which your modesties have not craft enough to colour. I know the good King and Queen have sent for you.

ROSENCRANTZ To what end, my lord?

HAMLET That you must teach me. But let me conjure you, by the rights of our fellowship, by the consonancy of our youth, by the obligation of our ever-preserved love, and by what more dear a better proposer can charge you withal, be even and direct with me, whether you were sent for, or no.

ROSENCRANTZ (*aside to Guildenstern*) What say you?

HAMLET (*aside*) Nay then, I have an eye of you. If you love me, hold not off.

GUILDENSTERN My lord, we were sent for.

HAMLET I will tell you why: so shall my anticipation prevent your discovery, and your secrecy to the King and Queen moult no feather. I have of late—but wherefore I know not—lost all my mirth, forgone all custom of exercises;

261 beaten way] *Cf.* Googe: Palingenius, 15, *the true and beaten way* 262 Elsinore?] Q^2 Elsonoure? Q^1 Elsanoure. F^1 Elsonower? F^2 Elsinooer? F^{3-4} Elsinoore? 264 even] Q^2 *euer* Q^1 paraphrases differently. Ff *euen* 267 Come, come,] From Q^2. (Q^1's paraphrase here ends *Come, I know you were sent for.*) Ff *Come,* Cam and others *Come,* Delius, Craig, Crawford, CNS, Parrott-Craig, Alexander *Come, come,* or *come, come,* 270 Anything, . . . purpose.] Q^2 *Any thing . . . purpose:* Q^1 omits passage. Ff *Why any thing. But to the purpose;* (F^4 *Why,*) Cam, Globe, Clarendon, Furness, Dowden, Chambers, Herford *Why, any thing, but to the purpose.* Delius *Why, anything,—but to the purpose.* Craig, Crawford *Why anything, but to the purpose.* Kittredge *Why, anything—but to th' purpose.* NCE *Why, anything, but to the purpose.* CNS *Why, any thing but to th' purpose* . . . Parrott-Craig follow Q^2. Alexander *Why any thing. But to th' purpose:* 271 of] $Q^{1,2}$ *of* $F^{1,2}$ omit. $F^{3,4}$ admit. 278 can] Q^2 *can* Q^1 paraphrases differently. Ff *could* Cam and others *could* CNS, Alexander *can* 280 (*aside to Guildenstern*)] Added by Globe. 281 (*aside*)] Added by Steevens. 285 discovery, and] From Q^2. Q^1 omits passage. Ff *discouery of* Cam and others follow Q^2. 286 Queen moult] From Q^2. Q^1 omits passage. Ff *Queene: moult* Knight *queen. Moult;* Cam and others follow Q^2. 287 exercises;] Q^2 *exercises:* Q^1 omits passage. Ff *exercise;* Cam and others follow Q^2. NCE *exercise;*

and indeed it goes so heavily with my disposition that this goodly frame, the earth, seems to me a sterile promontory; this most excellent canopy, the air, look you, this brave o'erhanging firmament, this majestical roof fretted with golden fire, why, it appeareth nothing to me but a foul and pestilent congregation of vapours. What a piece of work is a man! how noble in reason! how infinite in faculties! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god! the beauty of the world! the paragon of animals! And yet, to me, what is this quintessence of dust? Man delights

288-299 and indeed . . . say so.] For this passage Q^1 has:

Yes faith, this great world you see contents me not,
No nor the spangled heauens, nor earth nor sea,
No nor Man that is so glorious a creature,
Contents not me, no nor woman too, though you laugh.

288 heavily] From Q^2. Ff *heauenly* Editors *heavily* 289 frame,]=creation. *Cf.* Googe: Palingenius, 66, *the frutefull earth to frame* 291 firmament,] From Q^2. Ff omit. Rowe, Knight omitted. Cam and others admit. 292 appeareth] From Q^2. F^1 *appeares* F^{2-4} *appeared* Cam, Globe, Clarendon, Furness, Dowden, Craig, Chambers, Gordon, Crawford, Herford, NCE *appears* Delius, Kittredge, CNS, Parrott-Craig *appeareth* nothing to me but] From Q^2. Ff *no other thing to mee, then* (F^4 *me, than*). Cam and others follow F. Craig, Crawford *no other thing to me but* CNS, Parrott-Craig follow Q^2. 293-299 What . . . say so.] The punctuation in Q^2 is: *man, . . . reason, . . . faculties, . . . moouing, . . . action, . . . apprehension, . . . God: . . . world; . . . Annimales; . . . me, . . . dust: . . . me, . . . neither, . . . smilling, . . . so.* In F^1: *man! . . . Reason? . . . faculty? . . . admirable? . . . Action, . . . Angel? . . . apprehension, . . . God? . . . world, . . . Animals; . . . me, . . . Dust? . . . me; no, . . . neither; . . . so.* The interrogation marks, except after *Dust*, stand for notes of exclamation. Dover Wilson in CNS followed the punctuation of Q^2 except for two readings from F in *dust? . . . not me, no, nor woman* In Alexander: SP, it is argued that the passage in Q^2 contains phrases which have internal punctuation without external punctuation to separate them and that we should in modern practice convey the intended meaning by different marks. Thus, *in forme and moouing, how expresse and admirable in action, how like an Angell in apprehension, how like a God:* may be punctuated as in our text given above. For Dover Wilson's views, see Dover Wilson: MH, 211 f. In the latter part NCE reads: *How infinite in faculty, in . . . moving! How express and admirable in action! How like an angel in apprehension! How like a god!* In TLS, 14 Sept. 1946, G. Wilson Knight adduces additional reasons why in his view Dover Wilson's reading of the passage cannot stand. 293 What a piece] From Ff. Q^2 *What peece* Cam and others follow F. a man!] Q^2 *a man,* Ff *a man!* Furness, Chambers *man!* 294 faculties!] Q^2 *faculties,* Ff *faculty?* Cam and others *faculty!* Kittredge *faculties!* NCE *faculty,* Kittredge, CNS, Parrot-Craig, Alexander *faculties,* or *faculties!* 295 in . . . angel!] Wilson Knight: CL, 187, shows that in Shakespeare "Angels are *athletically* conceived, and hence Hamlet's words . . ."

not me, nor woman neither, though by your smiling you seem to say so.

ROSENCRANTZ My lord, there was no such stuff in my thoughts.

HAMLET Why did ye laugh then, when I said 'Man delights not me'?

ROSENCRANTZ To think, my lord, if you delight not in man, what lenten entertainment the players shall receive from you. We coted them on the way; and hither are they coming, to offer you service.

HAMLET He that plays the king shall be welcome. His Majesty shall have tribute on me; the adventurous knight shall use his foil and target; the lover shall not sigh gratis; the humorous man shall end his part in peace; the clown shall make those laugh whose lungs are tickle o' th' sere, and the lady shall say her mind freely, or the blank verse shall halt for't. What players are they?

ROSENCRANTZ Even those you were wont to take such delight in, the tragedians of the city.

HAMLET How chances it they travel? Their residence, both in reputation and profit, was better both ways.

ROSENCRANTZ I think their inhibition comes by the means of the late innovation.

298 me, nor] From Q^2. Ff *me; no, nor* Pope, Malone and others, Parrott-Craig, Alexander follow Q^2. Cam and others follow F. woman] Q^2 *women* Q^1 Ff *woman* Editors *woman* 301 ye] Q^2 *yee* Ff *you* Cam and others *you* CNS, Alexander *ye* Parrott-Craig *yee* then,] Q^2 *then,* Ff omit. Cam and others admit. 305 coted] From Q^2. Q^1 paraphrases differently. Ff *coated* Rowe *accosted* Capell '*costed* Cam and others *coted* 308 on] Q^2 *on* Q^1 Ff *of* Cam and others *of* CNS, Parrott-Craig, Alexander *on* 310, 311 the clown . . . sere,] From Ff. (See note to 311.) Q^2 omits. Q^1 *The clowne shall make them laugh That are tickled in the lungs,* Pope, Theobald, etc., omitted. Cam and others admit. B. Nicholson's explanation of *tickle o' th' sere,* (Ff *ath' sere:* or *a' th' sere:*) in N. & Q, 22 July, 1871, is generally accepted. The *sear* or *sere* is the cam catch in a gun lock and if adjusted too finely would fire the gun on a touch of the trigger. Hence the phrase means speedily moved. Ingleby, 71 f., gives other quotations (Alexander retains *a' th'*). 311 tickle] Ff *tickled* or *tickl'd* Staunton conj., Cam, Clarendon and others *tickle* Globe, Delius *tickled* 312 freely,] Q^1 *freely.* The Trumpets sound. Enter Corambis. Q^1 continues: *Do you see yonder great baby?* See l. 363. blank] From Q^1 Ff. Q^2 *black* 314 such] Q^2 *such* Q^1 omits passage. Ff omit. Cam and others admit. Omitted in Globe, Craig, Crawford, Herford, NCE. 319 innovation.] Q^2 *innouasion.* Ff *Innouation?* Q^1 omits passage. The word in Shakespeare is usually associated with something subversive. Schmidt glosses as "a change (for the worse)." *Cf.* 1 *Henry IV* v i 78 and *Othello* II iii 34. Dover Wilson remarks that the "innovation" which in l. 318 is said to have caused an "inhibition" (formal prohibition) of playing, cannot have been connected with the "little eyases," and can hardly be other than the Earl of Essex outbreak in 1601 (CNS, 177). Chambers: WS, i 423, does not think that *innovation*

HAMLET Do they hold the same estimation they did when I was in the city? Are they so followed?

ROSENCRANTZ No, indeed, are they not.

HAMLET How comes it? Do they grow rusty?

ROSENCRANTZ Nay, their endeavour keeps in the wonted pace; but there is, sir, an eyrie of children, little eyases, that cry out on the top of question and are most tyranically clapped for't. These are now the fashion, and so berattle the common stages —so they call them—that many wearing rapiers are afraid of goose-quills, and dare scarce come thither.

HAMLET What, are they children? Who maintains 'em? How are they escoted? Will they pursue the quality no longer than they can sing? Will they not say afterwards, if they should grow themselves to common players,—as it is most like, if their means are not better,—their writers do them wrong to make them exclaim against their own succession?

ROSENCRANTZ Faith, there has been much to do on both sides, and the nation holds it no sin to tarre them to controversy. There was for a while no money bid for argument unless the poet and the player went to cuffs in the question.

HAMLET Is't possible?

GUILDENSTERN O, there has been much throwing about of brains.

HAMLET Do the boys carry it away?

ROSENCRANTZ Ay, that they do, my lord,—Hercules and his load too.

HAMLET It is not very strange; for my uncle is King of

can here mean a political uprising or that the Essex affair is alluded to; but in a later paper (Chambers: SG, 69) he accepts Dover Wilson's view. For earlier discussion of the matter, about which there has been great difference of opinion, see Furness, i 162-164. 322 are they] From Q^2. Q^1 omits passage. Ff *they are* Cam and others *are they* Furness, Delius, Dowden, Craig, Chambers, Crawford, NCE *they are* 323-345 HAMLET How . . . load too.] $Q^{1, 2}$ omit. Editors admit. 325 eyrie] F^1 *ayrie* F^2 *ayry* $F^{3, 4}$ *airy* Cam, Dowden, Kittredge, Alexander *eyrie* Globe, Clarendon, Delius, Craig, Chambers, Crawford, Herford, NCE, CNS *aery* Parrott-Craig *ayrie* Furness *aerie* 327 berattle] F^1 *beratled* F^2 *be ratle* $F^{3, 4}$ *be-rattle* 330 'em?] Ff *'em?* Capell, Cam, etc., *'em?* Delius *them?* 333 most like,] From Pope. Ff *like most* Anon in Cam conj., CNS *like most will* Cam and others *most like,* 334 not] F^2 *not* $F^{3, 4}$ *no* F^1 has a blur after the *o* which may be part of a *t* Lionel Booth printed it as a blur. Cam and others *no* Delius, CNS *not* 340 Is't] Ff *Is't* Steevens, Delius, Craig, Crawford *Is it* 344, 345 Hercules . . . too.] An allusion to the sign at the door of the Globe Theatre, representing Hercules bearing the globe on his shoulders, with the motto *Totus Mundus agit Histrionem.* 346-363 HAMLET It is . . . That great baby] Q^1 omits this passage, coming in again with *Do you see yonder great baby?* (*Cf.* l. 363) 346 very] From Q^2. Ff omit. Delius, Crawford, NCE omit. my] Q^2 *my* Ff *mine* Globe, NCE *mine*

Denmark, and those that would make mows at him while my father lived, give twenty, forty, fifty, a hundred ducats apiece for his picture in little. 'Sblood, there is something in this more than natural, if philosophy could find it out.

A flourish of trumpets within.

GUILDENSTERN There are the players.

HAMLET Gentlemen, you are welcome to Elsinore. Your hands, come then. Th' appurtenance of welcome is fashion and ceremony. Let me comply with you in this garb, lest my extent to the players, which, I tell you, must show fairly outwards, should more appear like entertainment than yours. You are welcome. But my uncle-father and aunt-mother are deceived.

GUILDENSTERN In what, my dear lord?

HAMLET I am but mad north-north-west. When the wind is southerly I know a hawk from a handsaw.

Enter Polonius.

347 mows] Q^2 *mouths* Ff *mowes* Capell, Steevens, etc., Parrott-Craig *mouths* Cam and others *mows* 348 fifty,] From Q^2. Ff omit. NCE omits. a] Q^2 *a* Ff *an* Cam and others *a* Globe, Delius, Dowden, Chambers, Herford, NCE *an* 349 'Sblood,] Q^2 *s'bloud* Ff omit. Cam and others admit. 350 *A flourish . . . within.*] Q^2, Parrot-Craig A Florish. Q^1 The Trumpets sound, Enter Corambis. (See note to l. 312.) Ff Flourish for the Players. Capell, Cam, etc., Flourish of trumpets within. Kittredge, NCE follow F. CNS 'A flourish' of trumpets heard Crawford follows F. Alexander *A flourish.* 353 hands, come then.] Q^2 *hands come then,* Ff *hands, come:* Cam, Globe, Clarendon, Craig, Crawford, Herford *hands, come then:* (or *then;*) Delius *hands. Come, then;* Furness, Dowden *hands, come;* Chambers, Kittredge *hands, come!* NCE *hands, come.* CNS *hands? come, then,* Parrott-Craig *hands, come then,* Alexander *hands, come then;* 354 this] Q^2 *this* Ff *the* Cam and others *this* NCE *the* lest my] Q^2 *let me* Ff *lest my* Editors *lest my* 355 outwards,] From Q^2. Ff *outward* Cam and others *outwards,* Globe, Delius, Craig, Chambers, Crawford, Herford, NCE *outward,* 357 aunt-mother] Q^2 *Aunt-mother,* Ff *Aunt Mother* Daniel conj. *Mother-Aunt* 360 handsaw.] Q^2, Parrott-Craig *hand saw.* Ff *Handsaw.* Hanmer, Capell *hernshaw.* Cam and others *handsaw.* Wright: DD, gives *handsaw* as a North Country variant of *heronsew, hernshaw* or *heron,* of which there are many variants. J. C. Heath in Furness, i 170, explains the passage in terms of the behaviour of the heron in the sport of hawking, making off in a southerly wind, and the ease in then distinguishing it from the hawk. Dowden noted, however, that *hawk* was and is the term for a plasterer's tool, so that the contrast may be primarily between that tool and the ordinary handsaw; but there can be no doubt that here as in other phrases Shakespeare intended multiple meanings. Dover Wilson in CNS, 180, sees more than those noted above and regards *handsaw* not so much as a corruption (or variant) of hernshaw as a quibble upon it. Armstrong, 38, shows by means of "associated imagery" that Shakespeare wrote *handsaw. Enter Polonius.*] See note to l. 312.

POLONIUS Well be with you, gentlemen!
HAMLET Hark you, Guildenstern, and you too: at each ear a hearer. That great baby you see there is not yet out of his swaddling-clouts.
ROSENCRANTZ Happily he is the second time come to them, for they say an old man is twice a child.
HAMLET I will prophesy he comes to tell me of the players. Mark it. You say right, sir: a Monday morning, 'twas then indeed.
POLONIUS My lord, I have news to tell you.
HAMLET My lord, I have news to tell you. When Roscius was an actor in Rome—
POLONIUS The actors are come hither, my lord.
HAMLET Buz, buz!
POLONIUS Upon my honour,—
HAMLET Then came each actor on his ass,—
POLONIUS The best actors in the world, either for tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral,

362-368 Hark you, . . . it.] Marked as aside by NCE, CNS. 364 swaddling-clouts.] Q^2 *swadling clouts.* Q^1 *swadling clowts.* Ff *swathing clouts.* Cam, Clarendon, Furness, Kittredge, Alexander *swaddling clouts.* Globe, Dowden, Craig, Chambers, Crawford, Herford, CNS *swaddling-clouts.* Parrott-Craig *swadling clouts.* Delius, NCE *swathing-clouts.* 365 he is] Q^2 *he is* Q^1 paraphrases differently. Ff *he's* Cam and others *he's* NCE, CNS, Parrott-Craig, Alexander *he is* 367 prophesy he] Q^2 *prophecy, he* F^1 *Prophesie. Hee* F^{2-4} *Prophesie, He* Rowe and others, Delius, CNS *prophesy, he* Capell *prophesy: he* Cam and others *prophesy he* 368, 369 a Monday . . . indeed.] From Q^2. Q^1 *a monday last, t'was so indeede.* Ff *for a Monday morning 'twas so indeed.* (F^4 *on* for *a*). Cam, Globe, Clarendon, Furness, Delius, Craig, Chambers, Crawford, Herford, Kittredge *o' Monday morning; 'twas so indeed.* (Kittredge *a* for *o'*). NCE follows F with *o'* for *a* Parrott-Craig, CNS, Alexander follow Q^2. 371, 372 My . . . Rome—] Two lines in Ff, ending *you.* or *you,* . . . *Rome—* 371 Roscius] Q^2 F^1 Rossius Q^1 Rossios F^{2-4} Roscius 372 Rome—] $Q^{1,2}$ *Rome.* 375 my] Q^2 *my* Q^1 omits passage. Ff *mine* Cam and others *my* Globe, Herford, NCE *mine* honour,—] Rowe's dash, generally adopted. 376 Then . . . ass,—] Marked as quotation by Johnson, Capell, etc., and so marked by NCE, CNS. Delius notes as perhaps a fragment of a ballad which Hamlet quotes or travesties. Kittredge indicates as spoken or chanted as if from an old song. came] Q^2 *came* Q^1 omits passage. Ff *can* ass,—] Q^2 *Asse.* Ff *Asse—* or *Ass—* 377-382 The . . . men.] Q^1's version is:

> *The best Actors in Christendome,*
> *Either for Comedy, Tragedy, Historie, Pastorall,*
> *Pastorall, Historicall, Historicall, Comicall,*
> *Comicall historicall, Pastorall, Tragedy historicall:*
> Seneca *cannot be too heauy, nor Plato too light:*
> *For the law hath writ those are the onely men.*

378 pastoral-comical, historical-pastoral,] Q^2 *Pastorall Comicall, Historicall*

tragical-historical, tragical-comical-historical-pastoral, scene individable, or poem unlimited. Seneca cannot be too heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men.

HAMLET O Jephthah, judge of Israel, what a treasure hadst thou!

POLONIUS What a treasure had he, my lord?

HAMLET Why,

'One fair daughter, and no more,
The which he lovéd passing well.'

POLONIUS (*aside*) Still on my daughter.

HAMLET Am I not i' th' right, old Jephthah?

POLONIUS If you call me Jephthah, my lord, I have a daughter that I love passing well.

Pastorall, Ff *Pastoricall - Comicall - Historicall - Pastorall:* 379 tragical-historical, tragical- . . . -pastoral,] From Ff. Omitted in Q^2. Parrott-Craig omit as suggesting patter inserted by the actor of Polonius. 381 light. For . . . these] From Theobald. Q^2 *light for the lawe of writ, and the liberty: these* For Q^1 see note to ll. 377-382. Ff *light, for the law of Writ, and the Liberty. These* Cam and others follow Theobald. Parrott-Craig follow Q^2. CNS *light for the law of writ and the liberty . . . These* Q 1676, Rowe, Pope and others read *wit* for *writ* and Walker supported it, thinking *law of writ* un-English. We take *writ* to mean "written authority" as in *Julius Cæsar* III ii 217, to which passage see footnote. *law of writ and liberty* refers back to *scene individable, or poem unlimited. scene individable* signifies drama in which the unity of place is preserved; and *poem unlimited* means drama in which the unities are not observed. Having said so much about drama itself, Polonius refers to the actors. For drama governed by the rules established in written authority (such as Sidney's *Apologie*: see Gregory Smith, i 197), and also for that free of them, these actors are the best. This represents the general view of the passage. Collier (Furness, i 173) thought that the probable meaning was that the players were good at written productions or extemporal plays like the Commedia dell'Arte. Dover Wilson in CNS, 181, 182, takes "the law of writ" and "the liberty" as terms "defining the jurisdiction of the Sheriffs in and about the city of London, . . . quibblingly applied to types of drama," the former referring to those districts where the sheriff's writ ran and where no playhouses would be erected. Kellner's emendation *for the toys of wit and the livery* (=for light comedy and its performance) is surely unacceptable. 383 Jephthah,] Q^2 Ieptha Q^1 Iepha $F^{1, 2}$ Iephta $F^{3, 4}$ Jephta, 385 a] $Q^{1, 2}$ Ff *a* Walker conj., Dyce, Furness, Chambers, Kittredge omit. 386-388 Why, . . . well?] As in Capell. Prose in Q^2. Two lines in Q^1 Ff, ending *more*, . . . *well*. A text of the Ballad *Jephthah Judge of Israel* is printed in Percy's *Reliques*, I, Bk. II iii; and a better one in the Ballad Society's *Roxburgh Ballads*, vi, pp. 685-6; also in *Shirburn Ballads*, ed. Andrew Clark, No. XLI, "A proper new Ballad, intituled When *Iepha* Judge of *Israell*." Knight, *Tragedies*, i 126, and Furness, i 174, give the relative verses from the Ballad. 389 (*aside*)] Added by Capell.

HAMLET Nay, that follows not.
POLONIUS What follows, then, my lord?
HAMLET Why,

'As by lot, God wot,'

and then you know,

'It came to pass, as most like it was.'—

The first row of the pious chanson will show you more; for look, where my abridgement comes.

Enter four or five Players.

You are welcome, masters: welcome, all. I am glad to see thee well. Welcome, good friends. O, my old friend! Why, thy face is valanced since I saw thee last. Com'st thou to beard me in Denmark? What, my young lady and mistress! By'r lady, your ladyship is nearer to heaven than when I saw you last by the altitude of a chopine. Pray God, your voice, like a piece of uncurrent gold, be not cracked within the ring. Masters, you are all welcome. We'll e'en to't like French falconers, fly at anything we see. We'll have a speech straight. Come, give us a taste of your quality. Come, a passionate speech.

395, 396 Why,... wot,'] As in Malone. Continuous prose in Q^3 Ff. Q^1 *Why by lot, or God wot, or as it came to passe, And so it was, the first verse of the godly Ballet Wil tel you all:* 397, 398 and then... was.'—] As in Pope. Prose in Q^2 Ff. 399 pious chanson] From Q^2. Q^1 *godly Ballet* F^1 Pons Chanson F^{2-4} Pans Chanson 400 abridgement comes.] From $Q^{1, 2}$. Ff *Abridgements come.* Furness, Crawford, NCE follow F. *Enter . . . Players.*] From Ff. Q^2 Enter the Players. Q^1 Enter players. 401 You are] From Q^2. Q^1 omits. Ff *Y' are* Cam and others *You are* NCE *You're* (Q^2 here repeats speech-prefix: Ham. *You are*) 402 my] Q^1 Ff *my* Q^2 omits. Cam and others *my* Parrott-Craig omit. Why, thy] From Q^2. Q^1 Ff omit *Why* Cam, Delius, Dowden, Kittredge, CNS, Alexander follow Q^2. Globe, Clarendon, Furness, Craig, Chambers, Crawford, Herford, NCE omit *Why,* 403 valanced] Q^2 *valanct* Q^1 *vallanced* Ff *valiant* Cam and others *valanced* Greg: PE, 61, remarks that three modern editors adopted F^1's obvious misprint. 404 By'r lady,] Q^2 *by lady* Q^1 *burlady* F^1 *Byrlady* F^{2-4} *Berlady* 405 to] Q^2 *to* Ff omit. Q^1 differs. Craig, Crawford, NCE omit. 406 chopine.] From $Q^{1, 2}$. Ff *Choppine.* (Jonson, *The Divell is an Asse,* III iv 13, calls them *Cioppinos*). 407 cracked . . . ring.] Douce, ii 235: "There was a ring . . . on the coin, within which the sovereign's head was placed; if the crack extended from the edge beyond this ring, the coin was rendered unfit for currency." 408 e'en to't] Q^2 *ento't* Q^1 *euen too't,* Ff *e'ne to't* French] Q^2 *friendly* Q^1 Ff *French* Cam and others *French* falconers,] Q^2 *Fankners,* Q^1 *Falconers,* Ff *Faulconers,*

FIRST PLAYER What speech, my good lord?

HAMLET I heard thee speak me a speech once, but it was never acted; or, if it was, not above once; for the play, I remember, pleased not the million: 'twas caviary to the general. But it was—as I received it, and others, whose judgements in such matters cried in the top of mine—an excellent play, well digested in the scenes, set down with as much modesty as cunning. I remember, one said there were no sallets in the lines to make the matter savoury, nor no matter in the phrase that might indict the author of affection; but called it an honest method, as wholesome as sweet, and by very much more handsome than fine. One speech in't I chiefly loved: 'twas Æneas'

411 FIRST PLAYER] Q^2 Player. Q^1 Players. Ff 1. Play. Cam and others prefix for First Player. good] From $Q^{1, 2}$. Ff, Globe, Crawford, NCE omit. 414 caviary] $Q^{1, 2}$ *cauiary* F^1 Cauiarie F^{2-4} Cautary Rowe, etc. *Caviar* Knight *caviarie* Cam, Globe, etc. *caviare* Kittredge, CNS, Alexander *caviary* Parrott-Craig *cauiary* Greg: PE, 26, 68, remarks that the alteration to *caviare* is wholly unwarranted as *caviâry* or *caviály* was the original form in English. The spelling in the 1601 Quarto of *Cynthias Reuells* is *Caueare* and in the later Folio *cauiare*. (Jonson, iv, p. 73: but these are intentionally foreign forms). 415 judgements] From $Q^{1, 2}$. Ff *iudgement* Cam and others follow Q. NCE follows F. 418 were no sallets] From Q^2. Q^1 Ff *was no Sallets* Pope *was no salts* (or *salt*) and some earlier editors followed him. Cam and others follow Q^2 (*sallets*=ribaldries). 420 affection;] From Q^2. Q^1 omits passage. Ff *affectation*, Q^2's *affection* here=affectation, as in L.L.L. v i 4. Cam, Clarendon, Furness, Dowden, Herford, CNS, Parrott-Craig *affection;* or *affection*, Globe, Delius, Craig, Chambers, Crawford, Kittredge, NCE, Alexander *affectation;* 421, 422 as wholesome . . . fine.] From Q^2. Q^1 preserves a few words *as wholesome as sweete*. Ff omit. Rowe and some earlier editors omit. Cam and others admit. 422 One speech . . . loved:] Q^2 *one speech in't I chiefly loued*, Q^1 *a speech in it I chiefly remember* Ff *One cheefe Speech in it, I cheefely lou'd*, Cam and others follow Q^2, reading *in it* Kittredge, CNS, Parrott-Craig follow Q^2 with *in't* 422, 423 Æneas' tale] Q^2 Aeneas *talke* Q^1 Ff Æneas *Tale* Capell *Æneas' talk* Cam and others *Æneas' tale* Greg: PE, 57, thinks *tale* the preferable reading but that *talke* may have been the author's first shot. Dover Wilson: MH, i 145, shows that *talk* is due to a probable misreading. Pope and Hunter considered the passage an ironical exposure of bombast in drama, from which Warburton demurred, describing it as Shakespeare's fine demonstration of dramatic writing in the classical style. Ritson thought Hamlet's admiration for the lines genuine. Coleridge found no attempt at burlesque and considered the lines superb epic narrative. A few passages in *Hamlet* may have been prompted by Marlowe's lines in *Dido* (Boas: Marlowe, 57, 58). See footnotes to ll. 448-50. H. D. Gray in MLR, xv, 217 f., also held that we have here part of an old Shakespearian play rivalling Marlowe. Bradley, 413-19, expanded Warburton's view that the speech was serious non-ironic drama. Dover Wilson in CNS, 184, finds *Hamlet's* Pyrrhus lines better poetry than those in *Dido*. It seems to the present editor that the lines were

tale to Dido; and thereabout of it especially, where he speaks of Priam's slaughter. If it live in your memory, begin at this line: let me see, let me see:

'The rugged Pyrrhus, like th' Hyrcanian beast,'—

'Tis not so: it begins with 'Pyrrhus.'

'The rugged Pyrrhus, he whose sable arms,
Black as his purpose, did the night resemble
When he lay couchéd in th' ominous horse,
Hath now this dread and black complexion smeared
With heraldy more dismal. Head to foot
Now is he total gules, horridly tricked
With blood of fathers, mothers, daughters, sons,
Baked and impasted with the parching streets,
That lend a tyrannous and a damnéd light
To their lord's murther. Roasted in wrath and fire,

probably written expressly for *Hamlet* in an intended style of bombast and exaggeratedly crude emotion characteristic of Marlovian and Senecan drama, to set off the very different qualities and style of *Hamlet* itself, and that the fiery and violent energy of the Pyrrhus incident is meant to contrast with the long-drawn and much more immediate tragedy of the *Hamlet* play. The Pyrrhus speech is on a revenge theme, and Hamlet selects it to prod himself; and is not prodded. Thomson: CL (1952), pp. 117, 231, finds the speech suggested by *Æneid* II 469 f., but written in the style of Lucan. For earlier criticism, see Furness, i 180-6. 423 where] Q^2 *when* Q^1 Ff *where* Cam and others *where* Parrott-Craig *when* 425-428 see: 'The . . . arms,] Continuous prose in Q^2. Ff begin verse arrangement at *The rugged* in l. 426. Q^1's version is throughout in verse form, much of it irregular and distorted. 426 Hyrcanian] From Ff. Q^2 *ircanian* Q^1 *arganian* 427 'Tis not so:] Q^2 *tis not so*, Q^1 *No t'is not so* Ff *It is not so:* Cam, Globe, Clarendon, Chambers, Herford, NCE follow F. Furness, Delius, Dowden, Craig, Crawford, Kittredge, CNS, Parrott-Craig, Alexander follow Q^2. 428 'The rugged . . .] Hamlet's recitation is to show how he would deliver the speech according to his own precepts. Calvert, 93, writes that the Player's following speech should be mouthed a little with much sawing of the air, faults which Hamlet later dilates upon. 432 heraldy] From Q^2. Q^1 Ff *Heraldry* Cam and others *heraldry* CNS, Parrott-Craig *heraldy* dismal. Head] Q^2 *dismall head* Q^1 *dismall, head* Ff *dismall: Head* Editors separate these words by comma, semi-colon, colon or full-stop. 433 total gules,] Q^2 *totall Gules* Q^1 *totall guise*, $F^{1,2}$ *to take Geulles*, $F^{3,4}$ *to take Geules*, Editors follow Q^2. 436 and a] From Q^2. Q^1 omits passage. Ff *and* Cam, Delius, Dowden, Kittredge, CNS, Parrott-Craig *and a* Globe, Clarendon, Furness, Craig, Chambers, Crawford, NCE, Alexander *and* 437 their lord's murther.] From Q^2. Q^1 omits passage. F^{1-3} *their vilde Murthers*, F^4 *their vile Murthers*, Cam, Globe, Clarendon, Herford, CNS, Alexander *their lord's murder:* (or *murder.*) Furness, Dowden *their lords' murder;* Delius, Craig, Crawford, NCE *their vile murders:* (or *murders.*) Chambers *their vild murders.* Kittredge follows Q^2. Parrott-Craig *their Lords murther,*

And thus o'er-sizéd with coagulate gore,
With eyes like carbuncles, the hellish Pyrrhus
Old grandsire Priam seeks.'

So, proceed you.

POLONIUS 'Fore God, my lord, well spoken, with good accent and good discretion.

FIRST PLAYER 'Anon he finds him
Striking too short at Greeks. His antique sword,
Rebellious to his arm, lies where it falls,
Repugnant to command. Unequal matched,
Pyrrhus at Priam drives; in rage strikes wide;
But with the whiff and wind of his fell sword
Th' unnervéd father falls. Then senseless Ilium,
Seeming to feel this blow, with flaming top
Stoops to his base, and with a hideous crash
Takes prisoner Pyrrhus' ear. For, lo! his sword,
Which was declining on the milky head
Of reverend Priam, seemed i' th' air to stick.
So, as a painted tyrant, Pyrrhus stood,
And, like a neutral to his will and matter,
Did nothing:
But as we often see, against some storm,
A silence in the heavens, the rack stand still,
The bold winds speechless and the orb below
As hush as death, anon the dreadful thunder
Doth rend the region, so after Pyrrhus' pause,
A rouséd vengeance sets him new awork;

440, 441 Old . . . you.] As in Collier. One line in Q^2. In Q^1 in separate line, *So goe on.* for *So, proceed you.* which Ff omit. 447 matched,] Q^2 *matcht,* (Q^1's paraphrase of the rest of the player's verse is much cut and distorted.) Ff *match,* Cam and others follow Q^2. NCE *match,* 448-450 Pyrrhus . . . falls.] Bradley and others point out the parallel in *Dido,* II i, 548-9 (Brooke: Marlowe, p. 407): *Which he disdaining whiskt his sword about, And with the wind thereof the King fell downe:* Bradley quoting Warburton mentions the parallel in *Troilus* V iii 41. *Cf.* also *Romeo* I i 103 f. 450 Then . . . Ilium,] From Ff. $Q^{1, 2}$ omit. Editors admit. After falls Q^1 proceeds direct to Corambis's interruption, our l. 474. 451 this] Q^2 *this* Ff *his* Rowe, Knight, etc., NCE *his* Cam and others *this* 455 reverend] Q^2 *reuerent* 457 And, like] Q^2 *Like* $F^{1, 4}$ *And like* $F^{2, 3}$ *And lik'd* Cam and others follow F^1. 457, 458 And . . . nothing:] Divided as in Q^2. One line in Ff. 463 region, so] As in Q^2. Ff *Region. So* 464 A rouséd] Q^2 F^{2-4} *A rowsed* F^1 *A ro wsed* Theobald, Johnson, Steevens, etc., Alexander *A roused* Rowe and others, Parrott-Craig *A rowsed* Collier, Cam and others *Aroused* CNS *A rousèd* Greg: PE, 68, points out that Collier's emendation is not inevitable. Some editors reading *Aroused* omit comma after *pause* awork;] Q^2 F^3 *a worke,* F^1 *a-worke,* $F^{2, 4}$ *a work,* Cam and others *a-work;* Kittredge *awork;* CNS *awork,* Parrott-Craig *a worke,*

And never did the Cyclops' hammers fall
On Mars's armour, forged for proof eterne,
With less remorse than Pyrrhus' bleeding sword
Now falls on Priam.
Out, out, thou strumpet, Fortune! All you gods,
In general synod take away her power,
Break all the spokes and fellies from her wheel,
And bowl the round nave down the hill of heaven
As low as to the fiends!'

POLONIUS This is too long.

HAMLET It shall to the barber's with your beard. Prithee, say on. He's for a jig or a tale of bawdry, or he sleeps. Say on: come to Hecuba.

FIRST PLAYER 'But who, ah woe, had seen the mobled queen—'

HAMLET 'The mobled queen?'

POLONIUS That's good: 'mobled queen' is good.

FIRST PLAYER
'Run barefoot up and down, threat'ning the flames
With bisson rheum; a clout upon that head

466 Mars's armour,] Q^2 Marses *Armor* Ff Mars *his Armours*, 469 strumpet, Fortune!] Q^2 *strumpet Fortune*, Ff *Strumpet-Fortune*, 471 fellies] From F^4. Q^2 *follies* F^{1-3} *Fallies* Greg: PE, 68, remarking that editors in reading *fellies* follow F^4, considers Q^2's *follies* a misreading of the recognised but rare seventeenth-century spelling of F^1. Parrott-Craig read *Fallies* as a rare seventeenth-century spelling of *felloes*. 474 This . . . long.] Q^1 *Enough my friend, t'is too long.* (The speech is much cut in Q^1 and so far the Player has spoken only six lines.) 475 to the] From $Q^{1, 2}$. Ff *to'th* or *to th'* 476 He's . . . sleeps.] Clarendon omits. of bawdry,] Gordon omits. 478 ah woe,] Q^2 *a woe*, Q^1 *O who* Ff *O who*, Capell *a woe!* Steevens, CNS *ah woe!* Cam and others *O, who* Delius, Craig, Crawford *O! who* Parrott-Craig *ah woe*, Alexander *ah, who* mobled] From $Q^{1, 2}$ F^{2-4}. F^1 *inobled* Capell adopted *ennobl'd* from F^1, and Malone *mabled* from North Country dialect *mab* to dress carelessly. (See Wright: DD, under *Mab* and *Mob*(*b*).) Onions glosses as "muffled" and notes that *mobled* survives in Warwickshire. Upton, Delius and Dover Wilson point out that the word in *Hamlet* is designedly affected; but the first's attempt (p. 299) to derive it from *Æneid* ii 40 is mistaken. Cam and others *mobled* Calvert *inobled* which he explains as *unobled* (? unnobled). Other suggested meanings of *mobled* were given in T.L.S., 30 August, 6 and 13 September, 1947. queen—'] Q^2 *Queene*, Q^1 *Queene?* F^{1-3} *Queen.* F^4 *Queen?* Theobald's dash. 480 'mobled . . . good.] Q^2 omits. (For the whole line Q^1 has *Mobled Queene is good, faith very good.*) F^1 *Inobled . . . good.* F^{2-4} *Mobled . . . good.* Editors admit. 481 Run . . . flames] Two lines in Ff, ending *downe, . . . flame* flames] From Q^2. Q^1 omits passage. Ff *flame* Cam and others *flames* NCE *flame* 482 bisson rheum;] Q^2 Bison *rehume*, Q^1 omits passage. Ff *Bisson Rheume:* Schmidt glosses as 'blinding tears.' Parrott-Craig Bison *rheume*, clout upon] From Q^2. Q^1 *kercher on* Q^1 omits passage. Ff *clout about* Furness, NCE *clout about*

Where late the diadem stood; and for a robe,
About her lank and all o'er-teemèd loins,
A blanket, in the alarm of fear caught up,—
Who this had seen, with tongue in venom steeped
'Gainst Fortune's state would treason have pronounced,
But if the gods themselves did see her then,
When she saw Pyrrhus make malicious sport
In mincing with his sword her husband's limbs,
The instant burst of clamour that she made,
Unless things mortal move them not at all,
Would have made milch the burning eyes of heaven
And passion in the gods.'

POLONIUS Look whe'er he has not turned his colour and has tears in's eyes. Prithee, no more.

HAMLET 'Tis well. I'll have thee speak out the rest of this soon. Good my lord, will you see the players well bestowed? Do you hear, let them be well used, for they are the abstract and brief chronicles of the time. After your death you were better have a bad epitaph than their ill report while you live.

POLONIUS My lord, I will use them according to their desert.

HAMLET God's bodkin, man, much better. Use every man after his desert, and who shall 'scape whipping? Use them after

485 alarm] Q^3 *alarme* Q^1 Ff *alarum* Cam and others *alarm* 486 in venom steeped] Q^1 *inuenom'd speech,* 490 husband's] Q^2 *husband* Q^1 *husbandes* Ff *Husbands* 495 Look whe'er] Q^2 Ff *Looke where* Q^1 *Looke my lord if* Cam and others *Look, whether* Delius, NCE *Look, whe'er* Craig, Crawford *Look! wh'er* Chambers, Kittredge *Look, whe'r* CNS *Look whe'r* Parrott-Craig *Looke where* Alexander *Look whe'er* 496 Prithee, no more.] Q^2 *prethee no more.* Q^1 *no more good heart, no more.* Ff *Pray you no more.* Cam, Clarendon, Delius, Craig, Crawford, Kittredge, CNS, Alexander follow Q^2, reading *Prithee* (Delius *Pr'ythee,*) Parrott-Craig follow Q^2. Globe, Furness, Chambers, Herford, NCE follow F. 497 of this] From Q^2. Q^1 omits passage. Ff omit. Cam, Clarendon, Delius, Dowden, Herford, Kittredge, CNS, Parrott-Craig, Alexander *of this* Globe, Furness, Craig, Chambers, Crawford, NCE omit. 499 you] $Q^{1, 3}$ *you* Q^1 omits passage. Ff *ye* NCE *ye* 499 abstract] From Q^2. Q^1 Ff *abstracts* Cam and others *abstract* Furness, Delius, Dowden, Craig, Crawford, NCE, CNS *abstracts* 501 live.] $Q^{1, 2}$ *liue.* Ff *liued.* Delius, NCE *lived.* 503 bodkin,] Q^2 *bodkin* Q^1 omits phrase. Ff *bodykins* or *bodikins* Cam and others *bodykins*, Delius *bodikin*, Craig, Crawford *bodikins*, CNS *bodkin*, Parrot-Craig *bodkin bodkin* seems to be a euphemistic form of the fuller expression. ($F^{2, 3}$ combine *Gods* and *bodykins* as *Godsbodykins* and *Godsbodikins.*) much] Q^2 *much* Q^1 *farre* Ff omit. Chambers, NCE omit. 504 shall] Q^2 *shall* Q^1 Ff *should* Cam, Clarendon, Herford, CNS, Parrott-Craig, Alexander *shall* Globe, Furness, Delius, Dowden, Craig, Chambers, Crawford, Kittredge, NCE *should*

your own honour and dignity. The less they deserve, the more merit is in your bounty. Take them in.

POLONIUS Come, sirs.

HAMLET Follow him, friends. We'll hear a play to-morrow.

Exit Polonius with all the Players but the First.

Dost thou hear me, old friend? Can you play the Murder of Gonzago?

FIRST PLAYER Ay, my lord.

HAMLET We'll ha't to-morrow night. You could, for a need, study a speech of some dozen or sixteen lines, which I would set down and insert in't, could you not?

FIRST PLAYER Ay, my lord.

HAMLET Very well. Follow that lord: and look you mock him not. (*Exit First Player.*) My good friends, I'll leave you till night. You are welcome to Elsinore.

ROSENCRANTZ Good my lord!

508 *Exit . . . First.*] Added by Dyce, widely adopted by editors, including Forbes Robertson. Q^2 Exeunt Pol. and Players. after Elsonoure. in l. 518. Q^1 exit. for Corambis after *Welcome my good fellowes.* corresponding to our l. 507; and Exeunt all but Hamlet. before the soliloquy. Ff Exit Polon. [or Polonius.] after sirs., l. 507. CNS has more elaborate S.D.'s, including "Polonius and the Players go out" after l. 510, and 'First Player goes' after *not.* in l. 516. Alexander, also after *not.*, Exeunt Polonius and Players. 512 ha't] Q^2 *hate* Q^1 omits passage. Ff *ha't* Cam and others *ha't* Delius *have it* a] Q^1 Ff *a* Q^2 omits. Cam and others *a* 513 dozen] $F^{1, 2}$ *dosen* Q^1 $F^{3, 4}$ *dozen* Q^2 *dosen lines,* Cam and others *dozen* dozen or sixteen lines] Sievers and Malleson identified these supposed inserted lines as III ii 237-242; Sir E. K. Chambers (Warwick edn., 180), Bradley, 133, and Dover Wilson: WHH, 162, concur; and Dowden and Herford considered that these, if any, were probably the inserted lines. The Cowden Clarkes, Tschischwitz and Seeley thought the added lines were to be found in the course of III ii 173-198. Furnivall, R. Simpson and Ingleby held that no special lines were inserted. Furness, i 251, remarks that Shakespeare wrote the whole of the Gonzago play, but maintained verisimilitude by pretending that it was an old play adapted to his purpose by the insertion of a few lines. John Bamborough (*Listener*, 14 July, 1949) actually wrote twenty-five lines which might suit, but found he had nowhere to place them. Madariaga, 90, is of opinion that the King rose before the inserted lines could be spoken. The exit in Q^1 to III ii 252 helps to confirm Madariaga's view. R. Walker identifies as Hamlet's dozen lines of insertion III ii 164-5, 169-70, 199-200, 237-242. (Walker, 73 f.) For early views, see Furness, i 247-51. 516, 517 look you . . . not.] Q^1 *take heede you . . . not.* 517 (*Exit . . . Player.*)] Added by Globe and Cam after Dyce and generally adopted. Q^2 after l. 518 has Exeunt Pol. and Players., and after l. 519 Exeunt. Ff after l. 506 has Exit Polon., and after l. 519 Exeunt. Q^1 Exeunt all but Hamlet.

HAMLET
Ay, so, God buy to you!

Exeunt Rosencrantz and Guildenstern.

Now I am alone.
O, what a rogue and peasant slave am I!
Is it not monstrous that this player here,
But in a fiction, in a dream of passion,
Could force his soul so to his own conceit
That from her working all his visage wanned,
Tears in his eyes, distraction in his aspect,
A broken voice, and his whole function suiting
With forms to his conceit? And all for nothing!
For Hecuba!
What's Hecuba to him, or he to Hecuba
That he should weep for her? What would he do
Had he the motive and the cue for passion
That I have? He would drown the stage with tears
And cleave the general ear with horrid speech,
Make mad the guilty and appal the free,
Confound the ignorant, and amaze indeed
The very faculties of eyes and ears.

520 buy to you!] From Q^2. Q^1 omits phrase. F^{1-3} *buy 'ye:* F^4 *b' w' ye:* Cam and others *be wi' ye!* (various stops after *ye*). Kittredge *b' wi' ye!* NCE *buy ye.*— CNS *bye to you!* Parrott-Craig, Alexander *buy to you, Exeunt . . . Guildenstern.*] Added by Globe and widely adopted. For exits in $Q^{1, 2}$ Ff, See notes to ll. 508, 517. Q^1 omits. Craig, Crawford, Parrott-Craig, NCE, Alexander place exeunt after l. 519. CNS "they take their leave" after l. 519. 521-528 O, . . . nothing!] For this Q^1 has:

Why what a dunghill idiote slaue am I?
Why these Players here draw water from eyes:

523 fiction,] Q^2 F^1 *fixion,* Q^1 omits passage. F^{2-4} *Fiction,* 524 own] Q^2 *owne* Q^1 omits passage. Ff *whole* Cam and others *own* Delius *whole* 525 his] Q^2 *the* Q^1 omits passage. Ff *his* Editors *his* wanned,] Q^2 *wand,* Q^1 omits passage. Ff *warm'd;* Cam and others *wann'd;* or *wanned,* Parrott-Craig *wand,* 526 in his aspect,] From Q^2. Q^1 omits passage. Ff *in's Aspect,* (F^2 *ins*). Cam and others follow F^1. Chambers, CNS, Parrott-Craig follow Q^2. 527 and] Q^2 *an* 529, 530 For . . . Hecuba] Arranged as in Q^2 Ff, but Q^2, for *he to Hecuba,* has *he to her,* which reading Dover Wilson: MH, 107, attributes to a possible misreading of a contracted form *hec* for *Hecuba,* and Greg: PE, 57, thinks may result from a possible first attempt. Cam and others *he to Hecuba* 532 cue for] Q^2 *that for* Q^1 paraphrases differently. Ff *Cue for* Editors *cue for* 535 appal] Q^2 *appale* Q^1 paraphrases differently. Ff *apale* Editors *appal* (NCE *appall*) 537, 538 The . . . I,] As in Johnson. One line in Q^2 Ff. (Q^2 *eares; yet* Ff *Eares. Yet*) Q^1 commences an improvised line with

Yet I,
A dull and muddy-mettled rascal, peak,
Like John-a-dreams, unpregnant of my cause,
And can say nothing; no, not for a king,
Upon whose property and most dear life
A damned defeat was made. Am I a coward?
Who calls me villain, breaks my pate across,
Plucks off my beard and blows it in my face,
Tweaks me by the nose, gives me the lie i' th' throat
As deep as to the lungs? Who does me this?
Ha!
'Swounds, I should take it: for it cannot be
But I am pigeon-livered and lack gall
To make oppression bitter, or ere this
I should 'a fatted all the region kites
With this slave's offal. Bloody, bawdy villain!
Remorseless, treacherous, lecherous, kindless villain!
O, vengeance!
Why, what an ass am I! This is most brave
That I, the son of a dear father murthered,
Prompted to my revenge by heaven and hell,
Must, like a whore, unpack my heart with words,

Yet I reading *Yet I like to an asse and Iohn a Dreames,* Most editors follow Johnson. CNS follows F. 537 faculties] From Q^2. Q^1 paraphrases differently. Ff *faculty* Cam and others *faculties* NCE *faculty* 539 muddy-mettled] Hyphen in F^{1-3}. 540 John-a-dreams,] Q^2 *Iohn a dreames,* Q^1 *Iohn a Dreames,* F^1 *Iohn a-dreames* F^2 *Iohn a-deames,* F^{3-4} John-a-deames, A proverbial title for a sleepy fellow. See Tilley J, 64. 544-547 Who . . . lungs?] Punctuated as in Q^2 except *lungs?* for Q^2's *lunges,* F^1 has *Villiane? . . . a-crosse? . . . face? . . . Nose? . . . Throate, . . . Lungs?,* and Cam and others follow F^1 in this. Our punctuation is similar to that in NCE, CNS, Alexander. The commas indicate rapid and impatient exclamation. Parrott-Craig is similar except *beard, . . . lunges,* 548 Ha!] Separate line in Steevens. Begins l. 549 in Q^2 Ff. (For *Ha! . . . it:* ll. 548, 549, Q^1 has *Sure I should take it,*) Cam and others follow Steevens. Chambers, Kittredge end l. 547 *this, ha?* CNS, Parrott-Craig follow Q^2 Ff. 549 'Swounds . . . it:] Q^2 *s'wounds . . . it:* Q^1 see note 548. $F^{1, 2}$ *Why I . . . it:* $F^{3, 4}$ *Why should I take it?* Cam and others *'Swounds. . . . it:* (some *it;* or *it!*). 552 'a] $Q^{1, 2}$ *a* Ff *haue* Cam and others *have* Parrott-Craig *a* NCE, CNS *ha'* Alexander *'a* 553 Bloody,] Q^2 *bloody,* Q^1 paraphrases differently. $F^{1, 2}$ *bloudy: a* $F^{3, 4}$ *bloody: a* Cam and others *bloody,* bawdy] Clarendon *bloody* Gordon *beastly* 555 O, vengeance!] $Q^{1, 2}$ omit. Cam and others admit. Parrott-Craig omit. 556 Why,] Q^2 *Why* Ff *Who?* (Q^1 runs on, *Why this is braue,*) Cam and others *Why,* This] Q^2 *this* Q^1 see last note. Ff *I sure, this* Cam and others *This* Delius *Ay, sure, this* 557 a . . . murthered,] Q^2 *a deere murthered,* Q^1 *my deare father,* Ff *the Deere murthered,* ($F^{3, 4}$ *dear*) Cam and others *a dear father murder'd* (some *murdered,* or *murther'd,*)

And fall a-cursing, like a very drab,
A scullion! Fie upon't, foh!
About, my brains! Hum, I have heard
That guilty creatures, sitting at a play,
Have by the very cunning of the scene
Been struck so to the soul that presently
They have proclaimed their malefactions;
For murther, though it have no tongue, will speak
With most miraculous organ. I'll have these players
Play something like the murther of my father
Before mine uncle. I'll observe his looks;
I'll tent him to the quick. If a do blench,
I know my course. The spirit that I have seen
May be a devil; and the devil hath power
T' assume a pleasing shape; yea, and perhaps
Out of my weakness and my melancholy,
As he is very potent with such spirits,
Abuses me to damn me. I'll have grounds
More relative than this. The play's the thing
Wherein I'll catch the conscience of the King. *Exit.*

560, 561 And . . . foh!] One line in Q^2. Q^1 *Should like a scalion, like a very drabbe Thus raile in wordes.* Ff end lines 560-564 in *Drab, . . . Braine. . . . Play, . . . Scœne,* 560-562] Cam, and others end lines 560-562 in *drab, . . . scullion! . . . heard* CNS, Alexander end in *drab: . . . foh! . . . heard Fie upon't, foh!* seems to be associated closely with the preceding words, and *About, my brains!* starts a new train of thought. CNS's division seems the more natural. 561 scullion!] Q^2 *stallyon* Q^1 *scalion,* Ff *Scullion?* Pope *stallion* Theobald *cullion* Cam and others *scullion!* CNS adopts *stallion!* in the sense of male prostitute. Parrott-Craig *stallyon,* 562 brains!] Q^2 *braines;* Q^1 *braine,* Ff *Braine.* Cam and others *brain!* CNS *brains;* Parrott-Craig *braines;* Alexander *brains.* Hum,] Q^2 *hum,* Q^1 Ff omit. Cam, Clarendon, Furness, Chambers, Kittredge, CNS, Parrott-Craig, Alexander *Hum,* or *hum,* or *Hum—* Globe, Delius, Dowden, Craig, Crawford, Herford, NCE omit. 571 a do] Q^2 *a doe* Q^1 omits passage. Ff *he but* Cam and others *he but* CNS *a' do* Parrott-Craig *a doe* Alexander *'a do* 573 be a devil; . . . the devil] Q^2 *be a deale, . . . the deale* Q^1 *be the Diuell,* $F^{1,2}$ *be the Diuell, . . . the Diuel* $F^{3,4}$ *be the Devil, . . . the Devil* Cam and others *be the devil; . . . the devil* (some *devil:*) Kittredge, Alexander *be a devil; . . . the devil* CNS *be a devil, . . . the devil* Parrott-Craig *be a deule, . . . the deule* See note to I iv 36. 578, 579 The play's . . King.] Instances of plays betraying murderers are given in Heywood's *Apology for Actors* (Sh. Socy., 57) and Massinger's *Roman Actor* II i (Sh. Alln. Bk., i 340).

ACT III

SCENE 1. ELSINORE. A ROOM IN THE CASTLE.

Enter King, Queen, Polonius, Ophelia, Rosencrantz, Guildenstern, Lords.

KING
And can you, by no drift of conference,
Get from him why he puts on this confusion,
Grating so harshly all his days of quiet
With turbulent and dangerous lunacy?
ROSENCRANTZ
He does confess he feels himself distracted,
But from what cause a will by no means speak.
GUILDENSTERN
Nor do we find him forward to be sounded;
But, with a crafty madness, keeps aloof
When we would bring him on to some confession
Of his true state.
QUEEN Did he receive you well?
ROSENCRANTZ
Most like a gentleman.
GUILDENSTERN
But with much forcing of his disposition.
ROSENCRANTZ
Niggard of question, but of our demands
Most free in his reply.
QUEEN Did you assay him
To any pastime?
ROSENCRANTZ
Madam, it so fell out that certain players

ACT III SCENE 1.] From Q 1676. $Q^{1,2}$ Ff omit. ELSINORE. . . . CASTLE.] Added by editor after Malone. *Enter . . . Lords.*] From Q^2 Ff. (Ff and Lords.) (Q^2 Rosencraus, Guyldensterne, F^1 Rosincrance, Guildenstern). Q^1 Enter the King, Queene, and Lordes. The speech-prefixes in this Scene in Q^2 are: King; Ros.; Guyl.; Quee.; Pol.; Oph.; Ham. In Q^1: King; Gil.; Ross.; Both; Queene; Cor. In F^1: King; Rosin.; Guil., Guild.; Qu.; Pol.; Ophe.; Ham. 1 And] Q^2 *An* conference,] From Q^2. Q^1 paraphrases differently using scraps from other genuine passages. (See Duthie, 99 f.) Ff *circumstance* Cam, Globe, Clarendon, Furness, Delius, Dowden, Craig, Chambers, Crawford, Herford, Kittredge, NCE *circumstance*, CNS, Parrott-Craig, Alexander *conference* 2 puts on] As in I v 172 *put on* here=assume, and marks the King's doubts of the genuineness of Hamlet's madness. 6 a] Q^2 *a* Q^1 paraphrases differently. Ff *he* Cam and others *he* CNS *a'* Parrott-Craig *a* Alexander *'a* 14, 15 Did . . . pastime?] One line in Q^2 Ff. Q^1 differs.

We o'er-raught on the way. Of these we told him,
And there did seem in him a kind of joy
To hear of it. They are here about the court,
And, as I think, they have already order
This night to play before him.

POLONIUS 'Tis most true.
And he beseeched me to entreat your Majesties
To hear and see the matter.

KING
With all my heart; and it doth much content me
To hear him so inclined.
Good gentlemen, give him a further edge,
And drive his purpose into these delights.

ROSENCRANTZ
We shall, my lord.

Exeunt Rosencrantz and Guildenstern.

KING Sweet Gertrude, leave us too,
For we have closely sent for Hamlet hither,
That he, as 'twere by accident, may here
Affront Ophelia.
Her father and myself, lawful espials,
We'll so bestow ourselves that, seeing unseen,
We may of their encounter frankly judge,
And gather by him, as he is behaved,
If't be th' affliction of his love or no
That thus he suffers for.

QUEEN I shall obey you.
And for your part, Ophelia, I do wish

19 here about] from Q^2. Q^1 omits passage. Ff *about* Cam and others follow F. Kittredge, CNS, Parrott-Craig, Alexander follow Q^2. 24-27 With . . . delights.] As in Pope. Five lines in Q^2, ending: *hart, . . . me . . . inclin'd. . . . edge, . . . delights.* Four in Ff, ending: *me . . . Gentlemen, . . . on . . . delights.* Q^1 paraphrases differently. Cam and others follow Pope. 27 into] Q^2 *into* Q^1 paraphrases differently. Ff *on To* Cam and others *on to* CNS, Parrott-Craig, Alexander *into* 28 *Exeunt . . . Guildenstern.*] Q^2 Exeunt Ros. & Guyl. Q^1 omits. Ff Exeunt. Gertrude,] Q^2 Gertrard, Q^1 *Gertred* Ff Gertrude too,] Q^2 *two*, Q^1 omits passage. Ff *too*, Editors *too;* or *too*, 30 here] Q^2 *heere* Q^1 paraphrases differently. Ff *there* Cam and others *here* 31, 32 Affront . . . espials,] As in Johnson. One line in Q^2 omitting *lawful espials*, Q^1 paraphrases differently. One line in Ff. Cam and others follow Johnson. Parrott-Craig follow F. 33 We'll] Q^2 *Wee'le* (Q^1 has a line *And I my selfe will stand behind the Arras*, spoken by Corambis, which echoes III iii 28, but has the reading *will*) Ff *Will* Cam and others *Will* Parrott-Craig *Wee'le* 36 no] Q^2 *no* F^{1-3} *no*. F^4 *no*,

That your good beauties be the happy cause
Of Hamlet's wildness. So shall I hope your virtues
Will bring him to his wonted way again,
To both your honours.

OPHELIA Madam, I wish it may.

Exit Queen.

POLONIUS
Ophelia, walk you here. Gracious, so please you,
We will bestow ourselves. (*To Ophelia*) Read on this book,
That show of such an exercise may colour
Your loneliness. We are oft too blame in this,—
'Tis too much proved—that with devotion's visage
And pious action we do sugar o'er
The devil himself.

KING (*aside*) O, 'tis too true!
How smart a lash that speech doth give my conscience!
The harlot's cheek, beautied with plast'ring art,
Is not more ugly to the thing that helps it
Than is my deed to my most painted word.
O heavy burthen!

POLONIUS
I hear him coming. Let's withdraw, my lord.

Exeunt King and Polonius.

Enter Hamlet.

42 *Exit Queen.*] Added by Theobald. 43 Ophelia . . . here.] Granville-Barker (GB 3, p. 78) thinks Ophelia is probably meant to enter the inner stage and kneel there at the faldstool until l. 88. please you,] From Q^2. (Q^1 paraphrases differently and introduces the Hamlet-Ophelia espisode of III i into the scene at II ii. See note to II ii 169.) Ff *please ye* Cam and others *please you,* NCE *please ye,* 44 (*To Ophelia*)] Added by Johnson. book,] There is an indication in ll. 45-49 that this is a Prayer Book; and accordingly, when Hamlet addresses Ophelia in ll. 89, 90 he says, "Nymph, in thy orisons Be all my sins remembered." See also note to l. 43. Johnson thought that the form of Hamlet's address arose from the nature of his preceding meditation. 46 loneliness.] Q^2 *lowlines;* Q^1 omits passage. Ff *lonelinesse.* Cam and others *loneliness.* or *loneliness;* too] Q^2 $F^{1,2}$ *too* $F^{3,4}$ *to* (we treat *blame* as adjectival). 48 sugar o'er] Q^2 *sugar ore* Q^1 omits passage, but *sugar o're* occurs out of place at xiv 11 (Duthie, 153, 154). Ff *surge o're* 49 (*aside*)] Added here by Capell, Cam and others. Pope, Furness, NCE add before l. 50. too] Q^2 *too* Q^1 omits passage. Ff omit. Cam and others admit. NCE omits. 54 burthen!] From Q^2 Ff. Q^1 omits passage. Delius, Dowden, Craig, Chambers, Crawford, NCE, CNS, Alexander *burden!* 55 Let's] From Ff. Q^2 omits. Q^1 omits passage. Editors admit. *Exeunt . . . Polonius.*] From Capell. Q^2 omits. In Q^1 the soliloquy preceding the Hamlet-Ophelia episode

HAMLET

To be, or not to be: that is the question,
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them. To die, to sleep; 60
No more; and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to, 'tis a consummation

is placed in the scene of II ii and the exit of Corambis and the King is not marked. Ff Exeunt. *Enter Hamlet.*] Placed as in Ff. In Q^2 after *burthen!* l. 54. 56 To be, *etc.*] For the musical setting to this soliloquy contained in the original MS. in the Pepysian Library and accompaniment by Sir Frederick Bridge, see Bridge, 62 f., 85 f. 58 slings] Q^2 Ff *slings* Q^1 omits passage. *Misc. observations on the Tragedy of Hamlet*, 1752, proposed *stings* (Furness, i 207) and Walker conjectured the same. Raymond Chapman in TLS, 25 Oct. 1947, thinks the conjectures may well be right and quotes Middleton's *stings of Fortune* in *The Old Law*, and *let Fortune driue all her stings into me*, in *The Puritaine Widdow* III iii 70 (Brooke: SA, 235). *Cf.* also *stings of fortune hurtfull* in Googe: Palingenius, 156 On the other hand *Fletcher's Tragedy of Valentinian* (1610-14), I iii, has *After the 'scape of swords, spears, slings, and arrows*, Cam and others *slings* 59 Or to take . . . troubles,] From Q^2 Ff. Q^1 omits passage. This line has provided much comment as containing mixed metaphor, and conjectural emendations are numerous. For *to take arms* Bulloch proposed *toss ames-ace* For *a sea* Pope, Theobald, Keightley proposed *a siege*, Warburton *assail*, Hanmer *assailing*, Brae *assay;* but, as Gould, 38, and Ingleby, 86, remarked, *sea of troubles* is as old as literature; and Collins and others have quoted parallels in Æschylus and Euripides in the form κακῶν πέλαγος and κακῶν θάλασσα. In support of the text Ingleby, 89, quotes a passage given by Ritson from Ælian showing that the ancient Celts, taking arms, rushed upon the waves and sustained their attack. Chambers (Warwick edn., 183) and Kittredge: SP, 1060, both quote the relative passage from Fleming's translation of Ælian, 1576. But the type of phrase was common: *Arcadia*, 105, l. 43, has *a sea of miseries Cf.* also *Richard II* II ii 98, *tide of woes* Cam and others follow Q^2 F. 60, 61 them. . . . No more;] Q^2 *them, to die to sleepe No more*, Q^1 *To Die, to sleepe, is that all? I all:* Ff *them: to dye, to sleepe No more;* (F^{2-4} *more:*) Cam, Herford *them. To die: to sleep; No more;* Globe, Clarendon, Craig, Herford, Crawford *them? To die: to sleep; No more;* Furness, Dowden *them? To die,—to sleep,— No more;* Chambers *them. To die, to sleep; No more;* Kittredge *them. To die—to sleep—No more;* NCE *them. To die; to sleep; No more;* CNS *them. To die, to sleep—No more*, Parrott-Craig *them, to die, to sleepe No more*, Alexander *them? To die, to sleep—No more;* 63 to,] Q^2 *to;* Q^1 omits passage. F^1 *too?* $F^{2,3}$ *to?* F^4 *to.* Cam and others *to*, Furness, Delius *to*,— Chambers *to?* Kittredge, NCE, Alexander *to.* CNS, Parrott-Craig *to;* 'tis a consummation] Montaigne (Livre III, chap. xii), rendering Socrates' speech on death, writes "Si c'est un aneantissement de nostre Estre," etc. This Florio translates: "If it be a consummation of one's being," etc. (Everyman edn., iii 309). Further proof that Shakespeare read Florio.

Devoutly to be wished. To die, to sleep.
To sleep, perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
Th' oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of th' unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,

64 wished. . . . sleep.] Q^2 *wisht to die to sleepe*, Q^1 has one line for parts of ll. 60, 61 and l. 64: see note to ll. 60, 61. Ff *wish'd. To dye to sleepe*, Cam, Globe, Clarendon, Craig, Chambers, Herford, Crawford, Alexander *wish'd. To die, to sleep;* Furness, Dowden *wish'd. To die;—to sleep;—* Delius *wish'd. To die,—to sleep:—* Kittredge *wish'd. To die—to sleep.* NCE *wish'd. To die; to sleep;—* CNS *wished to die to sleep!* Parrott-Craig *wisht, to die to sleepe*, 65 To . . . rub;] Q^2 *To slcepe, perchance to dreame, I there's the rub*, Q^1 *No, to sleepe, to dreame, I mary there it goes*, Ff *To sleepe, perchance to Dreame; I, there's the rub*, (F^2 *T there's*) Editors follow Q^2 F but punctuate as follows: Cam, Globe, Clarendon, Craig, Gordon, Crawford *sleep: . . . dream: ay, . . . rub;* Furness, Dowden *sleep! . . . dream! ay, . . . rub;* Delius *sleep! . . . dream:— ay, . . . rub;* Chambers *sleep, . . . dream. Ay, . . . rub;* Kittredge *sleep— dream: ay, . . . rub!* NCE *sleep? . . . dream! Ay, . . . rub;* CNS *sleep, . . . dream, ay . . . rub*, Parrott-Craig *sleepe, . . . dreame, . . . rub*, Alexander *sleep, . . . dream. Ay, . . . rub;* 66 For . . . death] Q^1's text mangles the speech and runs thus:

For in that dreame of death, when wee awake,
And borne before an euerlasting Iudge,
From whence no passenger euer retur'nd,
The vndiscouered country, at whose sight
The happy smile, and the accursed damn'd. etc.

The line *And . . . Iudge*, may be a misplaced and distorted recollection of I ii 131. 67 we have] From Q^2 F^1. F^2 *he have* $F^{3,4}$ *he hath* 68] The line is purposely one foot short, to mark the long and effective pause after *pause. Cf.* Flatter, 38. 71 proud] Q^2 *proude* Q^1 paraphrases differently. Ff *poore* or *poor* 72 despised] Q^2 *despiz'd* Q^1 omits passage. Ff *dispriz'd* Cam and others *despised* or *despis'd* Knight, etc., Furness, Dowden, Craig, Crawford, NCE, CNS, Parrott-Craig *dispriz'd* or *disprized* Furness remarks that 'disprized' (=undervalued) love is more hopeless perhaps than 'despised' love; Delius that F text is less strong than Q. *disprized* here has been supported by *Tr. and Cressida* IV v 74, where F has *disprising The Knight oppos'd.*, but Q has *misprising* which has a somewhat different meaning. It seems preferable to adhere in both plays to Q. 75 quietus] Q^1 Ff Quietus Q^2 *quietas* 76 bodkin?] =dagger. fardels] From Q^2. Q^1 differs. Ff *these Fardles* Keightley,

To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscovered country from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action. Soft you now!
The fair Ophelia! Nymph, in thy orisons
Be all my sins remembered.

OPHELIA Good my lord,
How does your honour for this many a day?

HAMLET
I humbly thank you: well, well, well.

OPHELIA
My lord, I have remembrances of yours
That I have longéd long to re-deliver.
I pray you now receive them.

HAMLET No, not I.
I never gave you aught.

Grant White, Hudson, etc., Delius, Kittredge, Alexander *these fardels* 78 dread] Q^1 *hope* 79 bourn] Q^2 *borne* Q^1 see note to l. 66. Ff *Borne* or *Born* 80 traveller] Q^2 *trauiler* 83 conscience] Some have interpreted this in a moral sense. Onions glosses as "sense of right and wrong." Clarendon and Blakeway (cited by Kittredge) compare with *Richard III* I iv, 121 f. The reference to thought in l. 85 shows that a wider meaning is intended. Minsheu glosses as "the testimonie or witnesse of ones owne minde"; and in this passage the meaning is meditative reflection, which in different phrases is the explanation of Herford, Nicoll, NCE and others. cowards of us all,] From Q^1 Ff. Q^2 *cowards*, Editors follow F. 85 sicklied] From Ff. Q^2 *sickled* Q^1 omits passage. Editors *sicklied* Parrott-Craig *sickled* 86 pitch] Q^2 *pitch* Q^1 omits passage. Ff *pith* Cam, Clarendon, Dowden, Herford, CNS, Parrott-Craig, Alexander *pitch* Globe, Furness, Delius, Craig, Chambers, Crawford, Kittredge, NCE *pith* Nares defines *pitch* as "the height to which a falcon soared, before she stooped upon her prey." *Cf. Richard II* I i 109. 87 awry] Q^2 *awry*, Q^1 omits passage. Ff *away*, Cam and others *awry* or *awry*, 89 Ophelia!] Q^2 Ophelia, Q^1 omits passage. Ff Ophelia? Nymph,] From Q^2 Ff. Q^1 *Lady* (See note to l. 44.) (On Hamlet's later language to Ophelia in this scene, see footnote to II ii 166.) 92 you: . . . well.] Q^2 *you well.* Q^1 omits passage. Ff *you: well, well, well.* Cam and others follow F. 95 you now] From Q^2 F^4. Q^1 differs. F^{1-3} *you now*, Cam and others *you, now* Furness, Dowden *you now*, CNS, Parrott-Craig, Alexander *you now* 95, 96 No . . . aught.] As in Capell. One line in Q^2 Ff. Q^1 omits. Ff *No, no, I neuer*

OPHELIA
My honoured lord, you know right well you did;
And with them words of so sweet breath composed
As made the things more rich. Their perfume lost,
Take these again; for to the noble mind
Rich gifts wax poor when givers prove unkind.
There, my lord.
HAMLET
Ha, ha! Are you honest?
OPHELIA
My lord?
HAMLET
Are you fair?
OPHELIA
What means your lordship?
HAMLET That if you be honest and fair, your honesty should admit no discourse to your beauty.
OPHELIA Could beauty, my lord, have better commerce than with honesty?
HAMLET Ay, truly; for the power of beauty will sooner transform honesty from what it is to a bawd than the force of honesty can translate beauty into his likeness. This was sometime a paradox, but now the time gives it proof. I did love you once.
OPHELIA Indeed, my lord, you made me believe so.
HAMLET You should not have believed me; for virtue cannot so inoculate our old stock but we shall relish of it. I loved you not.
OPHELIA I was the more deceived.
HAMLET Get thee to a nunnery. Why wouldst thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse

. . . *ought.* 97 you know] From Q^2. Q^1 omits passage. Ff *I know* Furness, NCE *I know* 99 the] Q^2 *these* Q^1 omits passage. Ff *the* Cam and others *the* rich. Their . . . lost,] Q^2 *rich, their . . . lost,* F^{1-3} *rich, then . . . left:* F^4 *rich, than . . . left:* Cam and others *rich: their . . . lost,* Furness, Dowden, Alexander *rich; their . . . lost,* Chambers, Kittredge, NCE, CNS *rich. Their . . . lost,* Parrott-Craig *rich, their . . . lost,* 103 Ha, . . . honest?] Hamlet grasps the situation. This is a trap set by the King abetted by Polonius who lends his daughter as bait (*cf.* Calvert, 107). 104 lord?] $Q^{1, 2}$ Ff, Parrott-Craig *Lord.* Cam and others *lord?* Delius, Craig, Gordon, Crawford, NCE *lord!* 107 your honesty] From Ff. Q^2 *you* (Q^1 reverses the phrase: *Your beauty should admit no discourse to your honesty.*) Cam and others *your honesty* 109 commerce] Q^1 *priuiledge* with] $Q^{1, 2}$ *with* Ff *your* Cam and others *with* 114 you] Q^2 Ff *you* (Q^1 for phrases in l. 114 and l. 117 has *I neuer loued you.*) Craig, Gordon *thee* 117 inoculate] Q^2 *enoculat* Q^1 omits passage. F^1 *innocculate* $F^{2, 3}$ *inocculate* F^4 *inocualte* (=engraft). 119 to a nunnery.] Q^2 *a Nunry,* Q^1 *to a Nunnery* Ff *to a Nunnerie.* (F^{2-4} *Nunnery.*) 119, 120 Why wouldst . . . sinners?] W. C. Hazlitt would read *Why, wouldst . . . sinners!*

me of such things that it were better my mother had not borne me. I am very proud, revengeful, ambitious; with more offences at my beck than I have thoughts to put them in, imagination to give them shape, or time to act them in. What should such fellows as I do crawling between earth and heaven? We are arrant knaves all: believe none of us. Go thy ways to a nunnery. Where's your father?

OPHELIA At home, my lord.

HAMLET Let the doors be shut upon him, that he may play the fool nowhere but in's own house. Farewell.

OPHELIA O, help him, you sweet heavens!

HAMLET If thou dost marry, I'll give thee this plague for thy dowry: Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. Get thee to a nunnery, go. Farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what monsters you make of them. To a nunnery, go; and quickly too. Farewell.

OPHELIA O heavenly powers, restore him!

HAMLET I have heard of your paintings too, well enough: God hath given you one face, and you make yourselves another. You jig and amble, and you lisp, and nickname God's creatures, and make your wantonness your ignorance. Go to, I'll no more

123 beck] Q^2 Ff *beck* or *becke*, Q^1 *backe*, 125 earth and heaven?] From Q^2. Q^1 Ff *heauen and earth?* (Ff *Earth.*) Cam, Furness, Delius, Dowden, Craig, Chambers, Crawford, NCE follow Q^1 F. Globe, Clarendon, Herford, Kittredge, CNS, Parrott-Craig, Alexander follow Q^2. 126 all:] Q^1 Ff *all.* Q^2 omits. Cam and others *all;* CNS, Parrott-Craig *all*, 129, 130 Let . . . house.] Two lines in Q^2, ending *him*, . . . *house*, Q^{1v}'s version begins *For Gods sake let* . . . and is in three lines, ending *him*, . . . *his* . . . *house: to a Nunnery goe.* Prose in Ff, Cam and others. 130 nowhere] $Q^{1, 2}$ *no where* Ff *no way*, Cam and others *no where* or *nowhere* 131, 138] Furness adds Aside. 134 nunnery, go. Farewell.] Q^2 *Nunry, farewell.* Q^1 *Nunnery goe.* Ff *Nunnery. Go, Farewell.* Cam, Globe, Clarendon, Herford *nunnery, go: farewell.* Furness, Dowden, Craig, Chambers, Gordon, Crawford *nunnery, go; farewell.* Delius *nunnery; go, farewell.* Kittredge *nunnery. Go, farewell.* NCE *nunnery, go. Farewell!* CNS, Alexander *nunnery, go, farewell.* Parrott-Craig *Nunry, farewell.* 138 O] Q^2 omits. Q^1 *Pray God* Ff *O* Keightley *Ye* Cam and others *O* Parrott-Craig omit. 139 paintings too, well enough:] Q^2 *paintings well enough*, Q^1 *paintings too*, F^1 *pratlings too wel enough.* F^{2-4} *pratling too, well enough.* (F^2 omits comma.) Cam and others *paintings too, well enough;* (Delius *enough:*) Chambers, Kittredge, NCE, CNS *paintings too, well enough.* Parrott-Craig follow Q^2. 140 hath] $Q^{1, 2}$ *hath* Ff *has* Cam and others *hath* Globe, Furness, Dowden, Chambers, Herford, NCE *has* face,] Ff *pace*, yourselves] $Q^{1, 2}$ *your selues* Ff *your selfe* Cam and others *yourselves* NCE *yourself* 141 jig] Q^2 *gig* Q^1 *fig*, Ff *gidge*, and amble,] Q^2 *& amble*, Q^1 *and you amble*, Ff *you amble*, Editors generally *you amble*, Alexander *and amble* lisp,] Q^2 *list* Q^1 omits phrase. Ff *lispe*, Editors *lisp*, 142 your ignorance.] From Q^1 Ff.

on't: it hath made me mad. I say, we will have no moe marriage.
Those that are married already, all but one, shall live; the
rest shall keep as they are. To a nunnery, go. *Exit.*

OPHELIA

O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword;
Th' expectancy and rose of the fair state,
The glass of fashion and the mould of form,
Th' observed of all observers, quite, quite down!
And I, of ladies most deject and wretched,
That sucked the honey of his music vows,
Now see that noble and most sovereign reason,
Like sweet bells jangled, out of time and harsh;
That unmatched form and feature of blown youth
Blasted with ecstasy. O, woe is me,
T' have seen what I have seen, see what I see!

Enter King and Polonius.

KING

Love! his affections do not that way tend;

Q² *ignorance;* Cam and others follow Q¹ F. 143 no moe marriage.] Q² *no mo marriage*, Q¹ Ff *no more marriages*, (stops differ). Cam and others follow Q¹ F. Kittredge *no moe marriages*. CNS *no mo marriage*— Parrott-Craig *no mo marriage*, Alexander *no moe marriage:* 145 *Exit.*] Q¹, ² Exit. Ff Exit Hamlet. 147 soldier's, scholar's,] From Q². (Q¹'s paraphrase differs: *The Courtier, Scholler, Souldier, all in him, All dasht and splinterd thence,*) F¹ *Soldiers, Schollers:* F², ³ *Soldiers, Schollers?* F⁴ *Souldiers, Scholars!* Some earlier editors, Hanmer, White, Hudson and others preferred the order in Q¹ and read *scholar's, soldier's*, as also do Furness and Kittredge. Furnivall held that Q² was correct, the scholar being "the exceptional thing, the climax." 148 expectancy] Q² *expectation*, Q¹ omits passage. Ff *expectansie* or *expectancy* 149 The . . . form,] Taken by G. L. Barnett (N & Q, 14 August, 1943) to reflect the opening of North's trans. of Plutarch's *Life of Paulus Æmilius* (Plutarch, 245): "as if I looked into a glasse, to frame and fashion my life, to the mould and pattern of these vertuous noblemen." 151 And I,] From Q². Q¹ omits passage. F¹, ² *Haue I* F³, ⁴ *I am* Cam and others *And I*, or *And I* Kellner supposes that *And* was contracted to *A* and the F¹ compositor took it for the contraction of *Have* 152 music] Q² *musickt* Ff *Musicke* or *Musick* Cam and others *music* music vows,] Abbot, 430, and Furness treat as a noun-compound, *music-vows*, Schmidt queries a reading *musicked*, meaning *musical* 153 that] Q² *what* Q¹ omits passage. Ff *that* Editors *that* 154 time] Q² *time*, Q¹ omits passage. Ff *tune*, Cam and others *tune* Parrott-Craig, Alexander *time* 155 form] Q² *forme*, F¹ *Forme* F²⁻⁴ *fortune* feature] Q² *stature* Q¹ omits passage. Ff *Feature* Cam and others *feature* blown youth]=youth in its fullest bloom. *Cf.* v i 149. 157 see!] Q¹, ² *see.* Exit. Ff *see.* (See l. 174.) CNS *see!* [she prays *Polonius.*] Q¹ Corambis. 158 Love!] Q² *Loue*, Q¹ *Loue?* Ff *Loue ?* or *Love!* Cam and others

Nor what he spake, though it lacked form a little,
Was not like madness. There's something in his soul
O'er which his melancholy sits on brood,
And I do doubt the hatch and the disclose
Will be some danger; which for to prevent,
I have in quick determination
Thus set it down:—He shall with speed to England,
For the demand of our neglected tribute.
Haply the seas and countries different
With variable objects shall expel
This something-settled matter in his heart,
Whereon his brains still beating puts him thus
From fashion of himself. What think you on't?

POLONIUS

It shall do well. But yet do I believe
The origin and commencement of his grief
Sprung from neglected love. How now, Ophelia!
You need not tell us what Lord Hamlet said:
We heard it all. My lord, do as you please;
But, if you hold it fit, after the play,
Let his queen mother all alone entreat him
To show his grief. Let her be round with him;
And I'll be placed, so please you, in the ear
Of all their conference. If she find him not,
To England send him, or confine him where
Your wisdom best shall think.

KING

It shall be so.
Madness in great ones must not unwatched go. *Exeunt.*

Love! Furness, Dowden, Kittredge *Love?* 163 for to] From Q^2. Q^1 omits passage. $F^{1,2}$ *to* $F^{3,4}$ *how to* Cam and others *for to* Alexander *to* 169 something-settled] Warburton's hyphen, generally adopted. 170, 171 Whereon . . . on't?] As in Ff. Three lines in Q^2, ending *beating . . . himselfe. . . . on't?* Q^1 omits passage. 172, 173 It . . . grief] As in Ff. Two lines in Q^2, ending *well. . . . greefe,* Q^1 omits passage. 173 his] Q^2 *his* Q^1 omits passage. Ff *this* Cam and others *his* NCE *this* 177-181 But, . . . conference.] In Q^1 lines, much altered, are inserted after the King agrees to see the play, corresponding to our III iii 28 f. On Corambis's proposal, the King turns to the Queen, saying *It likes vs well, Gerterd, what say you?* and she is agreeable. 179 grief.] $Q^{1,2}$ *griefe,* Ff *Greefes*: or *Griefes:* or *griefs:* Cam and others follow $Q^{1,2}$. Furness, Delius, Craig, Crawford, NCE *griefs;* or *griefs:* 180 placed, . . . you,] Q^2 *plac'd* (*so please you*) Q^1 paraphrases differently. $F^{1,2}$ *plac'd so, please you* $F^{3,4}$ *plac'd, so please you,* ear] Q^2 *eare* 184 unwatched] Q^2 *vnmatcht* Q^1 omits passage Ff *vnwatch'd* Editors follow F. As, according to Q^2, Ophelia is present during the talk of Claudius and Polonius, she presumably hears the plan to banish Hamlet, which is important as lending to her distraction. *Cf.* GB 3, 82.

SCENE II. ELSINORE. A HALL IN THE CASTLE.

Enter Hamlet and three of the Players.

HAMLET Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue. But if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently: for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise. I would have such a fellow whipped for o'erdoing Termagant. It out-herods Herod. Pray you, avoid it.

PLAYER I warrant your honour.

SCENE II.] Added by Capell. ELSINORE. . . . CASTLE.] Added by Ed. after Capell and Cam. *Enter . . . Players.*] From Q^2. Q^1 Enter Hamlet and the Players. Ff Enter Hamlet, and two or three of the Players. The speech-prefixes in this Scene in Q^2 are: Ham., Hamlet; Player; Pol.; Ros.; Hora., Hor.; King; Ger., Quee.; Ophe., Oph.; Prologue; King [Player]; Quee. [Player]; Luc. [Player]; Guyl. In Q^1: Ham.; players; Horatio, Hor.; King; Cor.; Queene; Ofel.; Prol.; Duke [Player]; Dutchesse [Player]; Murd. [Player]; Ross., Ros.; Gil. In F^1: Ham., Ha.; Player, Play.; Pol., Polon.; Both; Hora., Hor.; King; Rosin.; Qu.; Ophe.; King [Player]; Bap., Bapt., Qu. [Player]; Lucian [Player]; All; Guild. 1 Speak] Q^1 *Pronounce* pronounced] Q^2 *pronoun'd* 2 our] Q^2 *our* Q^1 Ff *your* Cam and others *your* Kittredge, Parrott-Craig, Alexander *our* 3 lief] Q^2 $F^{1,2}$ *liue* (Q^1 *I'de rather heare a towne bull bellow,*) $F^{3,4}$ *lieve* Cam and others *lief* Kittredge *live* Parrott-Craig *liue* spoke] Q^2 *spoke* Q^1 see preceding note. Ff *had spoke* Cam and others *spoke* NCE *had spoke* 4 much with your] From Q^2 $F^{3,4}$. Q^1 *thus* $F^{1,2}$ *much your* Cam and others follow Q^2. 5, 6 whirlwind . . . passion,] From Q^2. Q^1 omits passage. Ff *the Whirle-winde of Passion*, Cam, Clarendon, Furness, Kittredge, CNS, Parrott-Craig, Alexander follow Q^2. Globe, Delius, Dowden, Chambers, Herford, NCE follow F. Craig, Crawford, *whirlwind of passion*, 7 hear] $Q^{1,2}$ *heare* Ff *see* Cam and others *hear* NCE *see* 8 periwig-pated] Q^2 *periwg-pated* Q^1 *periwig* F^1 *Pery-wig-pated* F^2 *Pery-wig-parted* F^3 *Perriwig-parted* F^4 *Perriwig parted* tatters,] $Q^{1,2}$ *totters*, Ff *tatters*, Editors *tatters*, but Parrott-Craig *totters*, 9 split] Q^2 *spleet* Q^1 Ff *split* 10 dumb-shows] Q^2, Parrott-Craig *dumbe showes*, Q^1 $F^{1,2}$ *dumbe shewes*, $F^{3,4}$ *dumb shewes*, Cam and others *dumb-shows* Kittredge, Alexander *dumb shows* 11 would] $Q^{1,2}$ *would* Ff *could* Cam and others *would* Furness, NCE *could* 12 out-herods] Q^2 *out Herods* Q^1 *out, Herodes* F^1 *out*-Herod's F^{2-4} *out*-Herods 13, 31 PLAYER] From Q^2 Ff. Q^1 *players*. Capell, Cam and others prefix for First Player. Kittredge, Parrott-Craig Player. I . . . honour. . . . I hope . . . sir.] Q^1 puts the first of these speeches last and the last first and has an

HAMLET Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so o'erdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone or come tardy off, though it makes the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must, in your allowance, o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that neither having th' accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed, that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

PLAYER I hope we have reformed that indifferently with us, sir.

HAMLET O, reform it altogether. And let those that play your clowns speak no more than is set down for them. For there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too, though in the meantime some necessary question of the play be then to be considered. That's villainous, and shows a most pitiful ambition in the fool that uses it. Go, make you ready.

Exeunt Players.

Enter Polonius, Guildenstern and Rosencrantz.

abbreviated and degraded version of Hamlet's intervening speech. 16 o'erstep] Q^2 *ore-steppe* Ff *ore-stop* or *o're-stop* Q^1 omits passage. Cam and others *o'erstep* 17 o'erdone] Q^2 *ore-doone*, Q^1 omits passage. Ff *ouer-done*, Cam and others *overdone* CNS, Alexander *o'erdone* Parrott-Craig *ore-doone*, 19 nature;] Ainger, i 114, explains as human nature and the laws of cause and effect, of conduct and its consequences, which govern it. own] Q^2 omits. Q^1 omits passage. Ff *owne* Cam and others *own* 22 makes] Q^2 *makes* Q^1 omits passage. Ff *make* Cam and others *make* Parrott-Craig, Alexander *makes* 23 the which] Q^2 *which* Q^1 omits passage. Ff *the which* Cam and others *the which* Craig, Crawford *which* 24 o'erweigh] Q^2, Parrott-Craig *ore-weigh* Q^1 omits passage. F^1 *o're-way* F^{2-4} *ore-sway* Cam and others *o'erweigh* 25 praise,] Q^2 *praysd*,. Q^1 paraphrases differently. Ff *praise*, Editors *praise*, 27 nor man,] From Q^2. Q^1 *Nor Turke*, Ff *or Norman*, Cam and others *nor man*, 31 sir.] Q^2 omits. Q^1 omits but begins speech *My Lorde*, Ff *Sir*. Cam and others *sir*. Craig, Parrott-Craig omit. 38 *Exeunt Players.*] From Q^1 F^{2-4}. Q^2 omits. F^1 Exit Players. *Enter . . . Rosencrantz.*] Q^2 Enter Polonius, Guyldensterne, & Rosencraus. after *work?* Q^1 omits and proceeds

How now, my lord! Will the King hear this piece of work?

POLONIUS

And the Queen too, and that presently.

HAMLET

Bid the players make haste.

Exit Polonius.

Will you two help to hasten them?

ROSENCRANTZ

Ay, my lord.

Exeunt Rosencrantz and Guildenstern.

HAMLET

What ho! Horatio!

Enter Horatio.

HORATIO

Here, sweet lord, at your service.

HAMLET

Horatio, thou art e'en as just a man
As e'er my conversation coped withal.

HORATIO

O, my dear lord.

HAMLET Nay, do not think I flatter;
For what advancement may I hope from thee,
That no revénue hast but thy good spirits
To feed and clothe thee? Why should the poor be flattered?
No, let the candied tongue lick absurd pomp,
And crook the pregnant hinges of the knee

at once to Hamlet's talk with Horatio, beginning: Horatio. *Heere my Lord.* F¹ Enter Polonius, Rosincrance, and Guildensterne. F²⁻⁴ Enter Polonius, Rosincros, and Guildenstare. 41 *Exit Polonius.*] Q¹·² omit. 43 ROSENCRANTZ Ay, my lord.] From Q². Q¹ omits. Ff Both. *We will my Lord.* Editors mostly follow F, prefixing for both Rosencrantz and Guildenstern. Kittredge prefixes Both. CNS, Parrott-Craig, Alexander follow Q². *Exeunt . . . Guildenstern.*] Q² Exeunt they two. Q¹ omits. Ff Exeunt. 44 What ho!] Q² *What howe.* Q¹ omits. F¹⁻³ *What hoa,* F⁴ *What ho, Enter Horatio.*] Q¹ omits, but Horatio takes part. In Ff this precedes l. 44. Granville-Barker supposes that F's arrangement means that Hamlet finds Horatio present when he calls; and he prefers it to that in Q² (GB 3, 85). 47 coped] Q² *copt* Q¹ *cop'd* Ff *coap'd* 48 lord.] As in Q² Ff. Q¹ *lord!* Many editors read *lord,*— after Rowe. Chambers, Kittredge, Alexander *lord!* HAMLET] Q² omits speech-prefix but has catchwords on preceding page Ham. *Nay* 52 tongue lick] From Q². (Q¹'s paraphrase is remote, *Let flattery sit on those time-pleasing tongs,*) Ff *tongue, like* Cam and others follow Q². 53 pregnant] Keightley conj. *pliant* Johnson explained as "quick, ready, prompt"; Schmidt similarly; Onions as "receptive, (hence) disposed, inclined"; Nares as "artful, designing,

Where thrift may follow fawning. Dost thou hear?
Since my dear soul was mistress of her choice,
And could of men distinguish her election,
S'hath sealed thee for herself: for thou hast been
As one, in suff'ring all, that suffers nothing;
A man that Fortune's buffets and rewards
Hast ta'en with equal thanks. And blest are those
Whose blood and judgement are so well co-meddled
That they are not a pipe for Fortune's finger
To sound what stop she please. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of heart,
As I do thee. Something too much of this.
There is a play to-night before the King.
One scene of it comes near the circumstance
Which I have told thee of my father's death.
I prithee, when thou seest that act afoot,
Even with the very comment of thy soul
Observe my uncle. If his occulted guilt
Do not itself unkennel in one speech,
It is a damnéd ghost that we have seen,
And my imaginations are as foul

full of deceit." The word is an example of Shakespeare's use of words with multiple meanings. *pregnant* here seems to mean submissively disposed and pliant, and also productive of rich result. 54 fawning.] Q^2 *fauning;* Q^1 omits passage. F^{1-3} *faining?* F^4 *feigning?* Cam and others *fawning*. 55 her] Q^2 *her* Q^1 omits passage. Ff *my* Cam and others *her* NCE *my* 56, 57 distinguish . . . S'hath] As in Q^2. Q^1 omits passage. Ff *distinguish, her election Hath* Cam and others follow F. Parrott-Craig follow Q^2. CNS, Alexander *distinguish her election, Sh'hath* 60 Hast] Q^2 *Hast* Q^1 omits passage. Ff *Hath* Cam and others *Hast* Furness, Dowden, NCE *Hath* 61 co-meddled] Q^2, Parrott-Craig *comedled*, Q^1 omits passage. Ff *co-mingled, Tempest* 1 ii 22 has *meddle*=mingle; and *co-meddle* is an intensive form. Editors generally print *commingled* or *co-mingled* or *comingled* after F. CNS *co-medled*, Alexander *comeddled* 65 heart,] Q 1676, *hearts* 70 prithee,] Q^2, Parrott-Craig *prethee* Q^1 omits passage. F^1 *prythee*, F^{2-4} *prethee*, Cam and others *prithee*, or *prithee* Delius *pr'ythee*, afoot,] Q^2 *a foote*, Q^1 *afoote*, F^{1-3} *a-foot*, F^4 *a foot*, 71 comment] From Q^2 Ff. Q^1 omits passage. Kellner *cunning* Editors *comment* which means attentive observation. thy] Q^2 *thy* Q^1 omits passage. Ff *my* Cam and others *thy* 72 my] Q^2 *my* (Q^1 for *Observe my uncle.* has *Marke thou the King,*) Ff *mine* Cam, Clarendon, Furness, Chambers, Herford, Kittredge, CNS, Parrott-Craig, Alexander *my*. Globe, Delius, Dowden, Craig, Crawford, NCE *mine* 73 in] It is important to note that *in* here, as frequently in Shakespeare, means *in the case of* Bradley proposes *on occasion of* The King himself is not expected to reveal his guilt in speech. See Bradley, 96. Madariaga, 89, holds, however, that 'speech' here means an utterance of the guilty King.

As Vulcan's stithy. Give him heedful note;
For I mine eyes will rivet to his face,
And after we will both our judgements join
In censure of his seeming.

HORATIO Well, my lord.
If a steal aught the whilst this play is playing,
And 'scape detecting, I will pay the theft.

Danish march. Sound a flourish. Enter King, Queen, Polonius, Ophelia, Rosencrantz, Guildenstern, and other Lords attendant, with the Guard carry torches.

HAMLET
They are coming to the play. I must be idle.
Get you a place.

KING How fares our cousin Hamlet?

HAMLET Excellent, i' faith; of the chameleon's dish. I eat the air, promise-crammed. You cannot feed capons so.

KING I have nothing with this answer, Hamlet. These words are not mine.

HAMLET No, nor mine now. (*To Polonius*) My lord, you played once i' th' University, you say?

76 stithy.] Q^2 *stithy;* Q^1 omits passage. Ff *Stythe.* or *Styth.* heedful] From Q^2 F^4. Q^1 paraphrases differently. F^{1-3} *needfull* Cam and others *heedful* 79 In] Q^2 *In* Q^1 omits passage. Ff *To* Cam and others *In* NCE *To* 80 a] Q^2 *a* Q^1 version differs. Ff *he* Cam and others *he* CNS *a'* Alexander *'a* 81 detecting,] From Ff. Q^2 *detected,* Q^1 paraphrases differently. theft.] CNS adds S.D. [trumpets and kettle-drums heard *Danish march.*] Cowling, 31, 42, states that such marches were played on the big drum or tabourine, but notes that in *Spanish Tragedy* IV iv a dead march was played by trumpets. Howe's *Stowe*, p. 836, records that for Queen Anne's benefit the Danish March was played in the City on nine Trumpets and one Kettle Drumme. *Danish . . . torches.*] Placed as in Q^2 Ff. Q^2 Enter Trumpets and Kettle Drummes, King, Queene, Polonius, Ophelia. Q^1 Enter King, Queene, Corambis, and other Lords. F^1 Enter King, Queene, Polonius, Ophelia, Rosincrance, Guildensterne, and other Lords attendant, with his Guard carrying Torches. Danish March. Sound a Flourish. Editors generally adopt a S.D. similar to F's and place after l. 83. Kittredge, NCE, Alexander place after l. 81. 82 be idle.]=be seemingly crazy, futile. 84-91 How . . . actor.] Q^1 text is confused and resort must be made to Q^2 for clarity. Hamlet in Q^1 addresses Claudius as *I father:* (Ay, father:), which is out of character. 85, 86 I . . . so.] Q^1 *not capon cramm'd, feede a the ayre.* 85-90 Excellent, . . . say?] Prose in Ff. Irregular verse in Q^2, ending *yfaith, . . . ayre, . . . so. . . . Hamlet, . . . mine . . . Lord. . . . say,* Q^1's abbreviated version differs. Editors print as prose. 86 promise-crammed.] From Ff. Q^2 *Promiscram'd,* 89 (*To Polonius*)] Added by Rowe. 90, 93 i' th'] Q^2, Parrott-Craig *i' th* Q^1 *in the* Ff *i' th'* or *ith'* Cam, Globe, Clarendon, Furness, Delius, Dowden, Craig, Chambers, Crawford, Herford *i' the* Delius *in the . . . i' the* Kittredge, NCE, CNS, Alexander *i' th'*

POLONIUS That did I, my lord, and was accounted a good actor.
HAMLET What did you enact?
POLONIUS I did enact Julius Cæsar. I was killed i' th' Capitol. Brutus killed me.
HAMLET It was a brute part of him to kill so capital a calf there. Be the players ready?
ROSENCRANTZ Ay, my lord: they stay upon your patience.
QUEEN Come hither, my dear Hamlet, sit by me.
HAMLET No, good mother, here's metal more attractive.
POLONIUS (*to the King*) O, ho! do you mark that?
HAMLET Lady, shall I lie in your lap?

Lying down at Ophelia's feet.

OPHELIA No, my lord.
HAMLET I mean, my head upon your lap?
OPHELIA Ay, my lord.
HAMLET Do you think I meant country matters?
OPHELIA I think nothing, my lord.
HAMLET That's a fair thought to lie between maids' legs.
OPHELIA What is, my lord?
HAMLET Nothing.
OPHELIA You are merry, my lord.
HAMLET Who, I?
OPHELIA Ay, my lord.
HAMLET O God, your only jig-maker. What should a man do but be merry? For, look you, how cheerfully my mother looks, and my father died within's two hours.
OPHELIA Nay, 'tis twice two months, my lord.
HAMLET So long? Nay then, let the devil wear black, for

91 did I,] From Q^2. Q^1 Ff *I did* Cam and others *did I* NCE *I did* 92 What] $Q^{1,2}$ *What* Ff *And what* Cam and others *What* Furness, Delius, Dowden, Craig, Chambers, Crawford, NCE *And what* 95 brute] $Q^{1,2}$ *brute* Ff *bruite* or *bruit* 98 dear] Q^2 *deere* Q^1 omits. Ff *good* Cam and others *dear* Delius, Craig, Crawford, NCE *good* 100 (*to the King*)] Added by Capell [*Aside to the King*]. 101-109 HAMLET . . . Nothing.] Clarendon omits. 101 *Lying . . . feet.*] Added by Rowe and widely adopted. NCE places after l. 99. 103, 104 HAMLET . . . lord.] Q^2 omits. (Q^1 in one line *Vpon your lap, what do you thinke I meant contrary matters?*) 105-110 HAMLET . . . OPHELIA] Gordon omits. 113 HAMLET O . . .] This and the two following speeches are transferred in Q^1 to succeed l. 230, with an improvised line to begin with, OPHELIA *Y'are very pleasant my lord.* O God,] Q^1 *Who I,* 115 within's] From Q^2 Ff. Q^1 *within these* Cam and others *within's* Globe, Herford *within these* 117 devil] Q^2 *deule* Q^1 *diuell* F^1 *Diuel* F^2 *Divell* $F^{3,4}$ *Devil* 117, 118 for . . . sables.] From $Q^{1,2}$ Ff. Warburton conj. *'fore . . . sables.* i.e. *before . . .* Capell's explanation is the correct one, that 'sables' are the finery of most northern nations, and Hamlet means that he would leave

I'll have a suit of sables. O heavens! die two months ago, and not forgotten yet? Then there's hope a great man's memory may outlive his life half a year: but, by'r lady, a must build churches then; or else shall a suffer not thinking on, with the hobby-horse, whose epitaph is, 'For O, for O, the hobby-horse is forgot.'

The Trumpets sound. Dumb-show follows.

Enter a King and a Queen very lovingly, the Queen embracing him, and he her. She kneels, and makes show of protestation unto him. He takes her up, and declines his head upon her neck. He lays him down upon a bank of flowers. She, seeing him asleep, leaves him. Anon comes in another man, takes off his crown, kisses it, pours poison in the sleeper's ears, and leaves him. The Queen returns, finds the King dead, makes passionate action. The Poisoner, with some three or four, comes in again, seems to condole with her. The dead body is carried away. The Poisoner wooes the Queen with gifts: she seems harsh awhile, but in the end accepts his love. Exeunt.

OPHELIA What means this, my lord?
HAMLET Marry, this is miching mallecho: it means mischief.

off his blacks, since his father was dead so long. Dowden adds that, from IV vii 80, it is clear that sables were the livery of 'settled age' and Hamlet insinuates: "What an age since my father died. I am quite an old gentleman." *sable* also meant black, especially heraldic black, and there is thus a quibble on the two meanings and their implications. 120 by'r lady,] Q^2 *ber Lady* Q^1 *by my faith* F^1 *byrlady* $F^{2,3}$ *berlady* F^4 *by'r-lady* Cam and others *by'r lady,* 120, 121 a . . . a] From Q^2. Q^1 *hee . . . hee* Ff *he . . . he* Cam and others *he . . . he* CNS *a' . . . a'* Parrott-Craig *a . . . a* Alexander *'a . . . 'a* 121-123 or else . . . forgot.'] Q^1 telescopes into *Or els hee must follow the old Epitithe, With hoh, with hoh, the hobi-horse is forgot.* 122 hobby-horse] See note to LLL III i 24. 123 *The Trumpets . . . love.*] From Q^2 except from Ff: *Very lovingly. She kneels. . . him.* Q^2 has: *sounds.* for *sound. he lyes* for *he lays come* for *comes* (twice) *seeme* for *seems* and reads *accepts loue.* for *accepts his love.* Q^1: Enter a Dumbe Shew, the King and the Queene, he sits downe in an Arbor, she leaues him: Then enters Lucianus with poyson in a Viall, and powres it in his eares, and goes away: Then the Queene commeth and findes him dead: and goes away with the other. Differences in Ff are: *Hoboyes play.* for *The Trumpets sound. The dumbe* for *Dumb Layes* for *He lays a Fellow,* for *another man, and powres* (F^1) for *pours Kings* for *sleeper's Exits.* for *leaves him. and makes* for *makes two or three Mutes* for *three or four seeming to lament* for *seems to condole loath and unwilling* for *harsh Mutes* in F is equivalent to 'Supers' (Lawrence: NE, 45). For the dumb-show Granville-Barker advocates that there should be suitable music, if possible visibly played (GB3, 100). *Exeunt.*] From Ff. $Q^{1,2}$ omit. 125 this is] From Q^1 Ff. Q^2 *this* Editors *this is* miching mallecho:] Q^2 *munching* Mallico, Q^1 *myching Mallico,* Ff *Miching* Malicho, Cam, etc., *miching mallecho;* (Kittredge

OPHELIA Belike this show imports the argument of the play.

Enter Prologue.

HAMLET We shall know by this fellow: the players cannot keep counsel; they'll tell all.

OPHELIA Will a tell us what this show meant?

HAMLET Ay, or any show that you will show him: be not you ashamed to show, he'll not shame to tell you what it means.

OPHELIA You are naught, you are naught: I'll mark the play.

PROLOGUE

For us, and for our tragedy,
Here stooping to your clemency,
We beg your hearing patiently.

HAMLET Is this a prologue, or the posy of a ring?

OPHELIA 'Tis brief, my lord.

HAMLET As woman's love.

Enter Player King and Player Queen.

PLAYER KING

Full thirty times hath Phœbus' cart gone round
Neptune's salt wash and Tellus' orbéd ground,
And thirty dozen moons with borrowed sheen
About the world have times twelve thirties been
Since love our hearts and Hymen did our hands
Unite commutual in most sacred bands.

malhecho;) Parrott-Craig *miching* Malhecho, (=sneaking mischief. Cotgrave glosses *recuict* as "miching, pinching, paultrie, dodging." *mallecho* is derived from Spanish *malhecho*, mischief). it] Q^2 *it* Q^1 Ff *that* Cam and others *it* NCE *that* mischief.] Q^1 *my chiefe.* 126 *Enter Prologue.*] After *fellow*, in Q^2. After *lord?* l. 124 in Q^1. After *play.* l. 132 in Ff. 127 this fellow:] From $Q^{1, 2}$. Ff *these Fellowes:* 128 counsel;] From Q^1 Ff. Q^2 omits. 129-132 OPHELIA . . . play.] Clarendon omits. 129 a] Q^2, Parrott-Craig *a* Q^1 *he* Ff *they* Cam and others *he* NCE *they* CNS *a'* Alexander *'a* 130 you will] Q^2 *you will* Q^1 *you'le* Ff *you'l* or *you'll* Cam and others *you'll* Delius, CNS, Parrott-Craig, Alexander *you will* 130-132 be . . . naught:] Gordon omits. 136 posy] Q^2 F^4 *posie* Q^1 *poesie* F^{1-3} *Poesie* 137 brief,] Q^1 *short* 138 *Enter . . . Queen.*] Q^2 Enter King and Queene. Q^1 Enter the Duke and Dutchesse. $F^{1, 2}$ Enter King and his Queene. $F^{3, 4}$ Enter King, and Queen. The speech-prefixes in the Mousetrap play in Q^2 are as for King, Queen, Lucianus; in Q^1 as for Duke, Duchess, Murderer; in F^1 as for King, Baptista and also Queen, Lucianus; in F^{2-4} as for King, Queen, Lucianus. 139 f] Q^1's version of the Mousetrap play is exceedingly brief. 139-143 Full . . . been Since] Brandl, 149, remarks that the speech of the Player King seems to parody a passage in *The Comicall Historie of Alphonsus.* Brandl probably refers to ll. 1394-1397: (Malone Socy. Reprint, ed. Greg, sig. F4; Greene, i 116). 139 cart] From Q^2 Ff. Rowe and others *car* Cam and others *cart* 140 orbéd] Q^2 *orbd the* Q^1 omits passage. Ff *Orbed* Cam and others *orbed*

PLAYER QUEEN

So many journeys may the sun and moon
Make us again count o'er ere love be done!
But, woe is me, you are so sick of late,
So far from cheer and from your former state,
That I distrust you. Yet, though I distrust,
Discomfort you, my lord, it nothing must:
For women fear too much even as they love,
And women's fear and love hold quantity,
In neither aught, or in extremity.
Now, what my love is, proof hath made you know,
And as my love is sized, my fear is so.
Where love is great, the littlest doubts are fear,
Where little fears grow great, great love grows there.

PLAYER KING

Faith, I must leave thee, love, and shortly too;
My operant powers their functions leave to do.
And thou shalt live in this fair world behind,
Honoured, beloved, and haply one as kind
For husband shalt thou—

148 your] Q^2 *our* Q^1's text differs and here it is the Duke that comments on his sickness. Ff *your* Cam and others *your* former] F^1 *forme* 150-153 Discomfort . . . extremity.] Q^2 has:

Discomfort you my Lord it nothing must.
For women feare too much, euen as they loue,
And womens feare and loue hold quantitie,
Eyther none, in neither ought, or in extremitie,

Q^1 omits passage. Ff read:

Discomfort you (my Lord) it nothing must:
For womens Feare and Loue, holds quantitie,
In neither ought, or in extremity:

Johnson supposed a line missing in Q^2 after *For . . . love*, Malone suggested a line, *Either none they feel, or an excess approve.* Knight felt that *For . . . love*, should be deleted, having been superseded by l. 152 (Furness, i 245). The omission of l. 151 in F^1 is probably connected with the fact that the compositor had arrived at the foot of a page, started with *For* and continued with the remainder of l. 152; while in Q^2 *Eyther none* was meant to be cancelled but accidentally survived. Cam and others follow F. CNS, Parrott-Craig, Alexander follow Q^2 in the lines *Discomfort . . . quantity*, and follow F in l. 153. 154 love] Q^2 *Lord* Q^1 omits passage. Ff *loue* Editors *love* 155 sizéd,] Q^2, Parrott-Craig *ciz'd*, Q^1 omits passage. F^1 siz'd, F^2 *siz*, $F^{3, 4}$ *fixt*, Cam and others *sized*, or *siz'd*, 156, 157 Where love . . . there.] From Q^2. Q^1 omits passage. Omitted in Ff. Cam and others admit. 159 their] Q^2 *their* Q^1 omits passage. Ff *my* Cam and others *their* 161 kind] Q^2 *kind*, Q^1's version differs. Ff *kinde*. NCE *king* 162 thou—] Q^2 *thou*. Ff *thou*— There is an interrupted speech here in Q^1 which ends *Thou maist* (*perchance*)

PLAYER QUEEN O, confound the rest!
Such love must needs be treason in my breast.
In second husband let me be accurst!
None wed the second but who killed the first.

HAMLET (*aside*) That's wormwood, wormwood.

PLAYER QUEEN
The instances that second marriage move
Are base respects of thrift, but none of love.
A second time I kill my husband dead,
When second husband kisses me in bed.

PLAYER KING
I do believe you think what now you speak,
But what we do determine oft we break.
Purpose is but the slave to memory,
Of violent birth but poor validity;
Which now, the fruit unripe, sticks on the tree,
But fall unshaken when they mellow be.
Most necessary 'tis that we forget
To pay ourselves what to ourselves is debt.
What to ourselves in passion we propose,
The passion ending, doth the purpose lose.
The violence of either grief or joy
Their own enactures with themselves destroy.
Where joy most revels, grief doth most lament;
Grief joys, joy grieves, on slender accident.
This world is not for aye, nor 'tis not strange
That even our loves should with our fortunes change,
For 'tis a question left us yet to prove,
Whether love lead fortune or else fortune love.
The great man down, you mark his favourite flies;

haue a more noble mate, More wise, more youthfull, and one. 166 (*aside*)] Added by Capell and widely adopted. HAMLET . . . That's wormwood, wormwood.] Q^2 opposite ll. 165, 167 in margin Ham. *That's wormwood* Q^1 after l. 170 Ham. *O wormewood, wormewood!* Ff Ham. *Wormwood, Wormwood.* Cam and others follow F. CNS, Alexander *That's wormwood, wormwood.* Parrott-Craig follow Q^2. 169 husband dead,] From Q^2 Ff. Q^1 *Lord that's dead,* 171 I . . . speak,] From Q^2. Q^1 *I doe beleeue you sweete, what now you speake,* Ff *I . . . you. Think . . . speak:* Cam and others follow Q^2. 171-200 I do . . . dead.] Q^1 reduces these thirty lines to six, omitting ll. 173-196. 175 the] Q^2, Parrott-Craig, Alexander *the* Ff *like* Cam and others *like* (refers first *the*) 181 either] Q^2 *eyther,* Ff *other* Cam, etc., *either* 182 enactures] Q^2 *ennactures* F^1 *ennactors* $F^{2\,4}$ *enactors* Cam and others *enactures* 184 joys,] Q^2 *ioy,* Ff *joyes,* or *joys,* Cam and others *joys,* Parrott-Craig *ioyes,* grieves,] Q^2 *griefes,* Ff *greeues* or *grieves* 186 loves] From Q^2 Ff. Craig *love* 188 Whether] From

The poor advanced makes friends of enemies.
And hitherto doth love on fortune tend;
For who not needs shall never lack a friend,
And who in want a hollow friend doth try
Directly seasons him his enemy.
But, orderly to end where I begun,
Our wills and fates do so contráry run,
That our devices still are overthrown,
Our thoughts are ours, their ends none of our own.
So think thou wilt no second husband wed,
But die thy thoughts when thy first lord is dead.

PLAYER QUEEN
Nor earth to me give food nor heaven light!
Sport and repose lock from me day and night!
To desperation turn my trust and hope!
An anchor's cheer in prison be my scope!
Each opposite, that blanks the face of joy,
Meet what I would have well and it destroy!
Both here and hence pursue me lasting strife,
If, once a widow, ever I be wife!

HAMLET If she should break it now!

PLAYER KING
'Tis deeply sworn. Sweet, leave me here awhile.
My spirits grow dull, and fain I would beguile
The tedious day with sleep.

PLAYER QUEEN Sleep rock thy brain; *Sleeps.*
And never come mischance between us twain! *Exit.*

HAMLET Madam, how like you this play?

Q² Ff. Craig *Whe'r* 189 favourite] F¹ *fauourites* Abbott, 333, prefers *favourites* as better describing the *crowd* of favourites *scattering in flight.* 190 makes] From Q² Ff. Collier, Herford *make* 201 to me give] From Q² (Q¹ omits ll. 201-206). Ff *to giue me* Cam and others follow Q². 203, 204 To . . . scope!] From Q². Ff omit. Cam and others admit. 204 An anchor's] Q² *And Anchors* Cam and others *An anchor's* Kellner, 128, thinks *And* for *An* due to the frequent dropping of *d* after *n* and the addition of *d* where older forms had none (*anchor*=anchorite). cheer] Probably *chair* (Kökeritz, 179). 208 If, . . . wife!] Q² *If once I be a widdow, euer I be a wife.* Q¹ Ff *If once a Widdow, euer I be wife.* Cam and others follow Q¹ F. Greg: PE, 57, supposes that this line in Q² must be a first draft. Parrott-Craig follow Q². 209 HAMLET . . . now!] In Q² in margin facing ll. 207, 208. In Q¹, omitting *it*, follows l. 208. In Ff follows l. 208. 210 'Tis . . . awhile.] Two lines in Ff, ending *sworne:* . . . *a while,* 212 *Sleeps.*] Placed as in Ff. Q¹, ² omit. Cam and others place after *sleep.* Kittredge after *brain.* Parrott-Craig omit. 213 *Exit.*] From Ff. Q² Exeunt. Q¹ exit Lady

QUEEN The lady doth protest too much, methinks.
HAMLET O, but she'll keep her word.
KING Have you heard the argument? Is there no offence in't?
HAMLET No, no, they do but jest, poison in jest. No offence i' th' world.
KING What do you call the play?
HAMLET The Mousetrap. Marry, how? Tropically. This play is the image of a murder done in Vienna. Gonzago is the Duke's name; his wife, Baptista. You shall see anon. 'Tis a knavish piece of work; but what of that? Your Majesty, and we that have free souls, it touches us not. Let the galled jade wince, our withers are unwrung.

Enter Lucianus.

This is one Lucianus, nephew to the King.
OPHELIA You are as good as a chorus, my lord.
HAMLET I could interpret between you and your love, if I could see the puppets dallying.
OPHELIA You are keen, my lord, you are keen.
HAMLET It would cost you a groaning to take off mine edge.
OPHELIA Still better, and worse.
HAMLET So you mistake your husbands. Begin, murtherer, leave

215 doth protest] From Q^2. Q^1 Ff *protests* Cam, Clarendon, Dowden, Craig, Chambers, Crawford, Herford, Kittredge, CNS, Parrott-Craig, Alexander follow Q^2. Globe, Furness, Delius, NCE follow F. 221 Mousetrap.] *i.e.*, set to catch the mouse, Claudius. Tropically.] Q^2 *tropically*, Q^1 *trapically:* Ff *Tropically:* (=by trope, metaphorically). A pun intended with Mouse*trap*. G. D. Willcock in Sh. Companion, 119, supposes that the actor pronounced the word as *Trapically* (See Kökeritz, 84, 223). 222, 223 Vienna. Gonzago . . . Baptista.] From Q^2 Ff. Q^1 guyana, Albertus . . . Baptista, Cam and others follow Q^2 F. E. P. Kuhl in TLS, 8 July, 1949, supports *Guyana*, which was linked with Sir Walter Raleigh, as a topical reference. 224 of that ?] Q^2 *of that?* Q^1 *A that*, Ff *o' that?* Cam and others *o' that?* Delius, Craig, Gordon, Crawford, CNS, Parrott-Craig, Alexander *of that?* 225 wince,] Q^1 *wince*, Q^2 Ff *winch*, Cam, etc., *wince*, Kittredge, Parrott-Craig *winch*, or *winch:* Florio, Cotgrave and Minsheu equate the word *wince* with words meaning *kick*. *winch* was equivalent to modern *wince*. For parallel phrases see Palsgrave's *Acolastus*, ed. Carver, EETS, p. 196 and Tilley: H. 700. 225, 226 our . . . unwrung.] Q^1 omits. 226 *Enter Lucianus.*] Placed as in Ff. In Q^2 follows *King*. Q^1 omits. 228 as good as a] From $Q^{1, 2}$. Ff *a good* Cam and others follow Q^2. Furness, Delius, Craig, Crawford, NCE *a good* 229, 230 I . . . dallying.] Refers to explanations of action in puppet plays. 231, 232 OPHELIA . . . edge.] Clarendon, Gordon omit. 231 You are keen,] Q^1 *Your iests are keene* 232 off . . . edge.] Q^1 *them off.* mine] Q^3 *mine* Ff *my* Cam and others *my* CNS, Parrott-Craig, Alexander *mine* 234 mistake] From Q^2 Ff. Q^1 *must take* Cam, Globe, Furness, Delius, Craig, Chambers, Crawford, Herford, Kellner, Kittredge *must take*

thy damnable faces, and begin. Come: 'The croaking raven doth bellow for revenge.'

LUCIANUS

Thoughts black, hands apt, drugs fit, and time agreeing;
Confederate season, else no creature seeing;
Thou mixture rank, of midnight weeds collected,
With Hecate's ban thrice blasted, thrice infected,
Thy natural magic and dire property,
On wholesome life usurps immediately.

Pours the poison in his ears.

HAMLET A poisons him i' th' garden for his estate. His name's

Rowe, Dowden, Parrott-Craig, NCE *mistake*. Capell, CNS, Alexander *mis-take*. There has been a tendency to associate this phrase, both in reading *must take* and *mistake*, with the marriage service. Singer explained: "So you *mis-take*, or *take* your husbands *amiss* for better and worse" (Furness, i 257). This is another of Hamlet's equivoques. The allusion to taking in marriage is there; but the word *mistake* has here the late Middle English meanings as well, of misunderstanding both the meaning and the character of a person. your husbands.] From Q^2. Q^1 *your husband*, Ff *Husbands*. Cam and others follow Q^2. NCE follows F. Begin, . . . leave] Q^2 *Beginne murtherer, leaue* Q^1 *begin. Murdred Begin, a poxe, leaue* Ff *Begin Murderer. Pox, leaue* (F^4 *Murther*) Cam and others follow F.[1] (Clarendon, Gordon omit *Pox*,) (Kittredge *murtherer*.) Parrott-Craig follow Q^2. *Pox* in Q^1 F^1 is perhaps an interpolation. 234, 235 leave . . . faces,] The actor is beginning to frown and glare like the conventional stage-murderer. *Cf.* Sidney's description of the tragic actor Clinias, *Arcadia*, 203. 235-236 'The . . . revenge.'] Marked as quotation by White and Globe. R. Simpson pointed out in *Academy*, 19 Dec., 1874, that the line condenses two lines in *The True Tragedie of Richard the Third,— The screeking Rauen sits croking for reuenge. Whole heads of beasts comes bellowing for reuenge.* (Malone Socy's. Reprint, ed. Greg, ll. 1892, 1893). 237 Thoughts . . . agreeing;] Two lines in Ff, ending *apt*, . . . *agreeing:* 237-242 Thoughts . . . immediately.] See note to II ii 513. 238 Confederate] From Q^1 Ff. Q^2 *Considerat* else] Flatter, 138, reads *else*, (or *else?*—) to indicate an effective pause while the murderer looks round. 240 ban] Q^2 *ban* F^{1-3} *Ban*, Q^1 F^4 *bane* Greg: PE, 66, 67, thinks that Q^1 may represent the author's intention. thrice blasted,] Hecate was often depicted with three faces or three bodies and was associated with black magic: hence thrice-blasted. infected,] Q^2 *inuected*, Q^1 Ff *infected*, 242 life usurps] From $Q^{1,2}$. Ff *life*, *vsurpe* Cam and others follow F. CNS, Parrott-Craig, Alexander follow $Q^{1,2}$. The evidence of Q^1 is that *usurps*, the indicative, and not *usurp*, imperative, is intended. *Pours . . . ears.*] From Ff. $Q^{1,2}$ omit. Q^1 here adds exit. 243 A] Q^2, Parrott-Craig *A* Q^1 Ff *He* Cam and others *He* CNS *A'* Alexander *'A* for his] From $Q^{1,2}$. Ff *for's* Globe and others *for's* Cam, Clarendon, Furness, Parrott-Craig, Alexander *for his* 243-252 A . . . lights!] All that Q^1 has for this is:

Ham. *Hepoysons him for his estate.*
King *Lights, I will to bed.*
Cor. *The king rises, lights hoe.*

Gonzago. The story is extant, and written in very choice Italian. You shall see anon how the murderer gets the love of Gonzago's wife.

OPHELIA The King rises.

HAMLET What, frighted with false fire!

QUEEN How fares my lord?

POLONIUS Give o'er the play.

KING Give me some light. Away!

POLONIUS Lights, lights, lights!

Exeunt all but Hamlet and Horatio.

HAMLET

Why, let the strucken deer go weep,
The hart ungalléd play;
For some must watch, while some must sleep:
Thus runs the world away.

Would not this, sir, and a forest of feathers—if the rest of my fortunes turn Turk with me—with two Provincial roses on my razed shoes, get me a fellowship in a cry of players, sir?

HORATIO Half a share.

HAMLET A whole one, I.

For thou dost know, O Damon dear,
This realm dismantled was
Of Jove himself; and now reigns here
A very, very—peacock.

244 written in very] From Q^2. Ff *writ in* Globe, Furness, Delius, Dowden, Chambers, Herford, NCE *writ in* Cam, Clarendon, Kittredge, CNS, Parrott-Craig, Alexander follow Q^2. Craig, Gordon, Crawford *writ in very* 248 HAMLET . . . fire!] From Q^1 Ff. (Q^1 *fires?*) Q^2 omits. Cam and others follow F. 252 POLONIUS] From Q^2. Q^1, see note to ll. 243-252. Ff All. Globe and others All. Cam, CNS, Parrott-Craig, Alexander follow Q^2. 253-256 Why, . . . away.] On the musical setting for these lines, see Sh. Music, 12. 253 strucken] Q^2, Parrott-Craig *strooken* Q^1 *stricken* Ff *strucken* Cam, Globe, Clarendon, Craig, Crawford, Herford, CNS *stricken* Furness, Delius, Dowden, Chambers, Kittredge, NCE, Alexander *strucken* 256 Thus] $Q^{1, 2}$ *Thus* Ff *So* Globe and others *So* Cam, Clarendon, Delius, Kittredge, CNS, Parrott-Craig, Alexander *Thus* 258 two] Q^2 omits. Q^1 omits passage. Ff *two* Cam and others *two* 259 razed] Q^2 *raz'd* Q^1 omits passage. Ff *rac'd* (=slashed). sir?] Q^2 omits. Q^1 omits passage. Ff *sir.* Cam and others *sir?* Parrott-Craig omit. 263, 264 This . . . himself;] Arranged as in Q^2. Q^1 omits passage. Ff one line. 265 peacock.] Q^2 *paiock.* Q^1 omits passage. F^1 *Paiocke.* F^2 *Pajocke.* $F^{3, 4}$ *Pajock.* Conjectures have been many. Theobald *paddock.* (toad), a term applied to Claudius by Hamlet in III iv 189. Knight favoured *baiocco* glossed

HORATIO You might have rhymed.
HAMLET O good Horatio, I'll take the ghost's word for a thousand pound. Didst perceive?
HORATIO Very well, my lord.
HAMLET Upon the talk of the pois'ning?
HORATIO I did very well note him.

Enter Rosencrantz and Guildenstern.

HAMLET Ah, ha! Come, some music! Come, the recorders!

For if the King like not the comedy,
Why then, belike, he likes it not, perdy.

Come, some music!
GUILDENSTERN Good my lord, vouchsafe me a word with you.
HAMLET Sir, a whole history.
GUILDENSTERN The King, sir,—
HAMLET Ay, sir, what of him?
GUILDENSTERN Is in his retirement marvellous distempered.
HAMLET With drink, sir?
GUILDENSTERN No, my lord, rather with choler.
HAMLET Your wisdom should show itself more richer to signify this to the doctor; for, for me to put him to his purgation would perhaps plunge him into more choler.

by Florio as " a smale coine, a flurt, a snap or clicking with ones fingers." Other conjectures are *hedjocke.* (hedgehog), *bajan.* Dowden quotes Spenser's *Present State of Ireland* where *patchocke* means a clown and suggests this may be Shakespeare's word. Pope, Johnson, Capell and others read *peacock.* and Dover Wilson thinks *paiock* is a misprint of an old spelling, *pacock.* of

ander *paiock* Brooke: ES, 118, prefers Spenser's *patchock.* Kökeritz derives from *patchock* with voicing of medial consonant. Alexander glosses *paiock* as "possibly peacock." 271 *Enter . . . Guildenstern.*] Placed as in Ff. Q^2 places after l. 275. Q^1 places after line corresponding to l. 268. Cam and others follow Q^2. NCE, CNS place after l. 271. Hamlet's call for the recorders anticipates his confrontation of Guildenstern, ll. 325, 326. Granville-Barker thinks the position of F's S.D. preferable to Q^2's. (GB3 99). 272 Ah, ha!] Q^2 Parrott-Craig *Ah ha.* Q^1 omits passage. F^{1-3} *Oh, ha?* F^4 *Oh, ha!* Cam and others *Ah, ha!* Kittredge *Aha!* 278 sir,—] Q^2 Ff *sir.* Q^1 omits passage. Rowe's dash, generally adopted. 282 rather] Q^2, Parrott-Craig, omit. Q^1 omits passage. Ff *rather* Cam and others *rather* 284 the] Q^2 *the* Q^1 omits passage. F^{1-3} *his* F^4 *this* Globe and others *his* Cam, Clarendon, Kittredge, CNS, Parrott-Craig *the* for, for] From Q^2. Q^1 omits passage. F^1 *for for* F^{2-4} *for* Cam and others *for, for* Kittredge, Alexander *for for* CNS *For, for* 285 more] Q^2 *more* Q^1 omits passage. F^{1-3} *farre more* F^4 *far more* Cam and others *far more* CNS, Parrott-Craig *more*

GUILDENSTERN Good my lord, put your discourse into some frame, and start not so wildly from my affair.
HAMLET I am tame, sir. Pronounce.
GUILDENSTERN The Queen, your mother, in most great affliction of spirit, hath sent me to you.
HAMLET You are welcome.
GUILDENSTERN Nay, good my lord, this courtesy is not of the right breed. If it shall please you to make me a wholesome answer, I will do your mother's commandment. If not, your pardon and my return shall be the end of my business.
HAMLET Sir, I cannot.
ROSENCRANTZ What, my lord?
HAMLET Make you a wholesome answer: my wit's diseased. But, sir, such answer as I can make, you shall command; or rather, as you say, my mother. Therefore no more, but to the matter. My mother, you say,—
ROSENCRANTZ Then thus she says: your behaviour hath struck her into amazement and admiration.
HAMLET O wonderful son, that can so stonish a mother! But is there no sequel at the heels of this mother's admiration? Impart.
ROSENCRANTZ She desires to speak with you in her closet ere you go to bed.
HAMLET We shall obey, were she ten times our mother. Have you any further trade with us?
ROSENCRANTZ My lord, you once did love me.
HAMLET And do still, by these pickers and stealers.
ROSENCRANTZ Good my lord, what is your cause of distemper? You do surely bar the door upon your own liberty if you deny your griefs to your friend.

286, 287 Good . . . affair.] Two lines in Q^2, ending *frame*, . . . *affaire*. Q^1 omits passage. Prose in Ff. 287 start] Q^2 *stare* Q^1 omits passage. Ff *start* Editors *start* 295 of my] Q^2 *of* Q^1 omits passage. Ff *of my* Cam and others *of my* 297 ROSENCRANTZ] Q^2 Ros. Q^1 omits passage. Ff Guild. Cam and others prefix for Guildenstern, CNS, Parrott-Craig, Alexander for Rosencrantz. 299 answer] Q^2 *answere* Q^1 omits passage. Ff *answers* Cam and others *answer* NCE *answers* 300 as you] From Q^2. Q^1 omits passage. Ff *you* Cam and others *as you* 301 say,—] Q^2 Ff *say*. Q^1 omits passage. Rowe's dash, generally adopted. 302 struck] From F^4. Q^2 *strooke* Q^1 omits passage. F^{1-3} *stroke* 304 stonish] From Q^2. Q^1 omits passage. Ff *astonish* Cam and others *astonish*. Kittredge, CNS, Parrott-Craig, Alexander *stonish* 306 Impart.] From Q^2. Q^1 omits passage. Ff omit. Globe omits. 312 And do] Q^2 And *doe* Q^1 omits passage. Ff *So I do* Cam and others follow F. Delius, Kittredge, CNS, Parrott-Craig, Alexander *And do* pickers and stealers.] Meaning 'hands,' based on the Church Catechism where the child declares its duty to be "To keep my hands from picking and stealing." 314 surely . . . upon] From Q^2. Q^1 omits passage. Ff *freely . . . of*

HAMLET Sir, I lack advancement.
ROSENCRANTZ How can that be when you have the voice of the King himself for your succession in Denmark?
HAMLET Ay, sir, but 'while the grass grows,'—the proverb is something musty.

Enter the Players with recorders.

O, the recorders! Let me see one. To withdraw with you,—why do you go about to recover the wind of me, as if you would drive me into a toil?
GUILDENSTERN O, my lord, if my duty be too bold, my love is too unmannerly.
HAMLET I do not well understand that. Will you play upon this pipe?
GUILDENSTERN My lord, I cannot.
HAMLET I pray you.
GUILDENSTERN Believe me, I cannot.
HAMLET I do beseech you.
GUILDENSTERN I know no touch of it, my lord.
HAMLET It is as easy as lying. Govern these ventages with your fingers and thumb, give it breath with your mouth, and it

319 sir,] From Q^2. Q^1 omits passage. Ff omit. grows,'—] Q^2 Ff *growes*. Q^1 omits passage. Pope's dash, generally adopted. (The proverb was "While the grass grows, the horse starves." See Tilley: G, 423.) 320 *Enter . . . recorders.*] In Q^2 after *Denmark?* l. 318. Q^1 omits. Ff after l. 320 Enter one with a Recorder. Cam and others place entry after l. 320. NCE follows F. 321 recorders!] Q^2 *Recorders*, Q^1 omits passage. Ff *Recorder*. Cam and others *recorders!* (stops differ). NCE *recorder!* Let . . . To] Q^2, Parrott-Craig *let mee see one, to* Q^1 omits passage. $F^{1, 2}$ *Let me see, to* $F^{3, 4}$ *Let me see to* Cam and others *let me see one. To* Furness, Delius, Dowden *let . . . one.—To* Kittredge, Alexander *Let . . . one. To* NCE *Let me see.—To* CNS *let me see one.* [he takes a recorder and leads Guildenstern aside] *To* you,—] Q^2 Ff *you*, Q^1 omits passage. Rowe's dash, widely adopted. Craig, Crawford *you:* CNS, Parrott-Craig *you*, 322 recover the wind] Get to windward of the game so that it may not scent the hunter and prevent him from driving it into the snare (Phin, 253). See also Sh. Eng., ii 342. 333-336 It is . . . stops.] Q^1 has:

why looke, it is a thing of nothing,
T"is but stopping of these holes,
And with a little breath from your lips,
It will giue most delicate musick.

333 It is] Q^2 *It is* Ff *'Tis* Globe, etc., *'Tis* Cam, Delius, Chambers, Kittredge, CNS, Parrott-Craig, Alexander *It is* 334 fingers and thumb,] Q^2 *fingers, & the vmber*, Ff *finger and tumbe*, Cam, Clarendon, Furness, Chambers, Herford, CNS, Alexander *fingers and thumb*, Parrott-Craig *fingers, & thumbe*, Globe, Delius, Dowden, Craig, Crawford, NCE *finger and thumb*, Kittredge *fingers and*

will discourse most eloquent music. Look you, these are the stops.

GUILDENSTERN But these cannot I command to any utt'rance of harmony: I have not the skill.

HAMLET Why, look you now, how unworthy a thing you make of me! You would play upon me; you would seem to know my stops; you would pluck out the heart of my mystery; you would sound me from my lowest note to the top of my compass: and there is much music, excellent voice, in this little organ; yet cannot you make it speak. 'Sblood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, yet you cannot play upon me.

Enter Polonius.

God bless you, sir!

POLONIUS My lord, the Queen would speak with you, and presently.

HAMLET Do you see yonder cloud that's almost in shape of a camel?

thumbs, The recorder had usually seven finger-holes and a hole for the thumb at the back (Cowling, 56). *fingers and thumb* is therefore correct. 335 eloquent] From Q^2. Ff *excellent* Cam and others *eloquent* Crawford, NCE *excellent* 340-345 You . . . pipe?] Q^1 has:

you would play vpon mee,
You would search the very inward part of my hurt,
And diue into the secreet of my soule.
Zownds do you thinke I am easier to be pla'yd
On, then a pipe?

After the passage *yet . . . upon me.* Q^1 then proceeds to a passage lifted from IV ii 12 f. beginning *besides, to be demanded by a spunge.* 342 the top of] From Ff. Q^2 omits. Cam, etc., admit. 344 speak.] Q^2 *speak,* Ff omit. Editors *speak.* 'Sblood,] Q^2 *s'bloud* Ff *Why* Cam, etc., *'Sblood,* I] Q^2 I, Ff *that I* Cam and others *I* NCE *that I* 346 though . . . cannot] Q^2 *though you fret me not, you cannot* Q^1 *though you can frett mee, yet you can not* Ff *though you can fret me, you cannot* Cam, Globe, Clarendon, Herford, Alexander follow Q^1. Furness, Dowden, Craig, Chambers, Crawford, Kittredge, NCE, CNS follow F. Parrott-Craig *though you fret me, yet you cannot* Greg: PE, 56, 67, and Dover Wilson: MH, 283, discuss the possibility that omission of *can* in Q^2 is a compositor's error and that the intrusion of *not* is an attempt to alter a phrase not understood, or, perhaps, a misreading of *yet* fret] Again a double meaning. Sir Frederick Bridge (Bridge, 5) points out that 'frets' were proper to stringed instruments and that "it is not easy to see the connection between this word and the recorder . . . a wind instrument having 'ventages' or air-holes." *Enter Polonius.*] After *you sir.* in $Q^{1, 2}$ Ff. (Q^1 omits *sir*) 350 yonder] From $Q^{1, 2}$. Ff *that* cloud] From $Q^{1, 2}$. $F^{1, 2}$ *Clowd?* $F^{3, 4}$ *Cloud,* 351 of] $Q^{1, 2}$ *of* Ff *like* Cam and others *of* NCE *like* camel?]

POLONIUS By th' mass, and 'tis like a camel indeed.
HAMLET Methinks it is like a weasel.
POLONIUS It is backed like a weasel.
HAMLET Or like a whale.
POLONIUS Very like a whale.
HAMLET Then I will come to my mother by and by.—They fool me to the top of my bent.—I will come by and by.
POLONIUS I will say so.

Exit Polonius.

HAMLET
'By and by' is easily said. Leave me, friends.

Exeunt all but Hamlet.

'Tis now the very witching time of night,
When churchyards yawn, and hell itself breathes out
Contagion to this world. Now could I drink hot blood
And do such bitter business as the day
Would quake to look on. Soft! now to my mother.
O heart, lose not thy nature. Let not ever
The soul of Nero enter this firm bosom.
Let me be cruel, not unnatural.
I will speak daggers to her, but use none.
My tongue and soul in this be hypocrites:

From $Q^{1,2}$. F^{1-3} *Camell.* F^4 Camel? 352 By th' mass,] Q^2 *By'th masse* Q^1 omits. $F^{1,2}$ *By' th' Misse*, F^3 *By th' Misse*, F^4 *By th' Mass*, 'tis, like] Q^2 *tis, like* Q^1 *T' is like* Ff *and it's like* (F^2 *its*). Cam and others *'tis like* NCE *it's like* CNS, Parrott-Craig *'tis, like* 355 whale.] $Q^{1,2}$, Parrott-Craig *Whale.* Ff *Whale?* Cam and others *whale?* Kittredge *whale.* 357 Then] Q^2 omits speech-prefix Ham.; but catchwords at foot of preceding page are Ham. *Then* I will] Q^2 *I will* Q^1 in paraphrase *i'le* Ff *will I* Cam and others *I will* Furness, Delius, Dowden, Chambers, Kittredge, NCE *will I* 359 POLONIUS] From Ff. Q^2 omits. Q^1 omits passage. *Exit Polonius.*] Ff Exit. Q^2 omits. Q^1 has exit Coram. after l. 356. 360 HAMLET] From Ff. Q^2 omits. friends.] "Bitter sarcasm" (Calvert). *Exeunt all but Hamlet.*] Omitted in Q^2 Ff. In Q^1 Hamlet after *by and by.* (l. 358) says *Good night Horatio.* which is followed by Hor. *Good night vnto your Lordship.* exit Horatio. 362 breathes] Q^2 *breakes* Q^1 omits passage. $F^{1,2}$ *breaths* $F^{3,4}$ *breathes* Cam and others *breathes* 364 bitter . . . day] From Ff. Q^2 *busines as the bitter day* Q^1 omits passage. Cam and others follow F. 365 Soft! now] Q^2 *soft, now* Ff *Soft now,* Q^1 paraphrases differently. 367 Nero] Nero executed his mother, Agrippina Minor, accused of poisoning her husband Claudius. Shakespeare may have noted the reference to this in *Troublesome Reign*, I, Sc. i 380; but see note to *Lear* III vi 6. 369 daggers] From Q^1 Ff. Q^2 *dagger* Editors *daggers*

How in my words somever she be shent,
To give them seals, never, my soul, consent! *Exit.*

SCENE III. ELSINORE. A ROOM IN THE CASTLE.

Enter King, Rosencrantz, and Guildenstern.

KING
I like him not, nor stands it safe with us
To let his madness range. Therefore prepare you:
I your commission will forthwith dispatch,
And he to England shall along with you.
The terms of our estate may not endure
Hazard so near us as doth hourly grow
Out of his lunes.
GUILDENSTERN We will ourselves provide.
Most holy and religious fear it is
To keep those many many bodies safe
That live and feed upon your Majesty.

371, 372 How . . . consent!] Q^1 has some recollection of the rhyme:

those sharpe wordes being spent,
To doe her wrong my soule shall ne're consent

371 somever] From Q^2 Ff. Cam and others *soever* Kittredge, CNS, Parrott-Craig, Alexander *somever* 372 To give them seals,]=To confirm words by deeds (with a dagger, as mentioned in l. 369). *Exit.*] Ff omit. SCENE III.] Added by Capell. ELSINORE. . . . CASTLE.] Added by Ed. after Capell and Cam. *Enter . . . Guildenstern.*] Q^2 Enter . . . Rosencraus, and Guyldensterne. Q^1 Enter the King. F^1 Enter . . . Rosincrance, and Guildensterne. (In Q^1 this Scene consists solely of lines corresponding to our ll. 36-98, but differs considerably and is reduced to thirty lines.) The speech-prefixes in this Scene in Q^2 are: King; Guyl.; Ros.; Pol.; Ham. In Q^1: King; Ham. In F^1: King; Guild.; Rosin.; Both; Pol.; Ham. 6 near us] Q^2, Parrott-Craig *neer's* Ff *dangerous* Globe, Delius, Craig, Crawford, NCE *dangerous* Cam, Clarendon, Furness, Dowden, Chambers, Herford, Kittredge *near us* CNS, Alexander *near's* 7 lunes] Q^2 *browes.* Ff *Lunacies.* Cam and others *lunacies.* Parrott-Craig *braues.* CNS, Alexander *brows.* Greg: PE, 27, 71, supposes that *lunacies* is a substitute reading for whatever stood in the original, *brows* being impossible, but that the substitution may be Shakespeare's. Theobald, Capell, etc., Kellner *lunes.* CNS conj. *brawls.* Brooke: ES, 118, conj. *braves.* but supposes many would prefer *lunacies. browes* is here considered a misreading of *lunes* which word occurs in *Winter's Tale* II ii 30, *vnsafe Lunes i' th' King,*. In *Merry Wives* IV ii 16, where Q has *olde vaine*, F has *olde lines*, a probable misreading of *old lunes* In *Troilus* II iii 117f, F has *His pettish lines, his ebs, his flowes, as if The passage and whole carriage of this action Rode on his tyde.* Here the context shows that *lunes* is almost certainly correct and Hanmer, etc., so read. In *Hamlet* F's expansion into *lunacies* confirms the sense.

ROSENCRANTZ
The single and peculiar life is bound
With all the strength and armour of the mind
To keep itself from noyance; but much more
That spirit upon whose weal depends and rests
The lives of many. The cesse of majesty
Dies not alone, but like a gulf doth draw
What's near it with it. O, 'tis a massy wheel,
Fixed on the summit of the highest mount,
To whose huge spokes ten thousand lesser things
Are mortised and adjoined; which, when it falls,
Each small annexment, petty consequence,
Attends the boist'rous ruin. Never alone
Did the king sigh, but with a general groan.
KING
Arm you, I pray you, to this speedy voyage,
For we will fetters put about this fear,
Which now goes too free-footed.
ROSENCRANTZ We will haste us.

Exeunt Gentlemen.

Enter Polonius.

POLONIUS
My lord, he's going to his mother's closet.

Parrott-Craig give references to the use of *braves* meaning bravadoes, insolent speeches. 11 The . . . bound] Two lines in Ff, ending *single . . . bound* 14 weal] Q^2 *weale* Ff *spirit* Cam and others *weal* depends and rests] From Q^2 Ff. Cam and others follow Q^2. Hanmer, Globe, Craig, Crawford, Herford *depend and rest* 15 cesse] Q^2, Parrott-Craig *cesse* Ff *cease* Cam and others *cease* Kittredge *cesse* CNS *cess* *cesse*, variant of *cease*, was common in Middle English, but rare in Elizabethan times. It occurs in *All's Well* v iii 72. 17 it. O, 'tis] Q^2, Parrott-Craig *it, or it is* Ff *it. It is* (F^{3-4} *it,*). Cam, Globe, Clarendon, Delius, Herford *it: it is* Furness, Dowden, Craig, Chambers, Crawford *it; it is* Kittredge, NCE, Alexander *it. It is* CNS *it. O, 'tis* Though Q^2 makes sense, it gives an improbable line. The *or* has to be accounted for. Dover Wilson: MH, 325, points out that at v i 110 *O a pit* is misprinted *or a pit* If we adopt *O* for *or* in the present passage, the scansion requires *'tis* 18 summit] Q^2 Ff *somnet* Rowe and others *summit* (see also i iv 70). Parrott-Craig *sommet* 19 huge] Q^2 *hough* 22 ruin.] Q^2 *raine*, Ff *Ruine*. Editors *ruin*. 23 with] Q^2 omits. Editors admit. 25 about] From Q^2. Ff *vpon* Globe and others *upon* Cam, CNS, Parrott-Craig, Alexander *about* 26 ROSENCRANTZ] Q^2 Ros. Ff Both. Cam and others prefix for both Rosencrantz and Guildenstern. Kittredge Both. CNS, Parrott-Craig, Alexander Rosencrantz. *Exeunt Gentlemen.*] Q^2 Ff Exeunt Gent. Cam and others Exeunt Rosencrantz and Guildenstern. Kittredge Exeunt Gentlemen. CNS [they go

Behind the arras I'll convey myself,
To hear the process. I'll warrant she'll tax him home.
And, as you said, and wisely was it said,
'Tis meet that some more audience than a mother,
Since nature makes them partial, should o'erhear
The speech, of vantage. Fare you well, my liege.
I'll call upon you ere you go to bed,
And tell you what I know.

KING Thanks, dear my lord.

Exit Polonius.

O, my offence is rank, it smells to heaven:
It hath the primal eldest curse upon't,
A brother's murther. Pray can I not,
Though inclination be as sharp as will.
My stronger guilt defeats my strong intent,
And like a man to double business bound,
I stand in pause where I shall first begin,
And both neglect. What if this cursèd hand
Were thicker than itself with brother's blood,
Is there not rain enough in the sweet heavens
To wash it white as snow? Whereto serves mercy
But to confront the visage of offence?
And what's in prayer but this twofold force,
To be forestallèd ere we come to fall,
Or pardoned being down? Then I'll look up:
My fault is past. But O, what form of prayer
Can serve my turn? 'Forgive me my foul murther'?
That cannot be, since I am still possessed
Of those effects for which I did the murther,
My crown, mine own ambition and my queen.
May one be pardoned and retain th' offence?
In the corrupted currents of this world
Offence's gilded hand may shove by justice,
And oft 'tis seen the wicked prize itself
Buys out the law; but 'tis not so above:
There is no shuffling, there the action lies
In this true nature, and we ourselves compelled

33 speech, of vantage.] Q^2 Ff *speech of vantage;* (Ff *vantage.* or *vantage,*) Abbott, 165, expounds as "from the vantage-ground of concealment," *of* retaining its meaning of *from.* Onions cites *Oth.* IV iii 82, *as many to th' vantage* meaning as many in addition, and applies that sense here. CNS, Parrott-Craig omit comma. 35 *Exit Polonius.*] Q^2 $F^{2\text{-}4}$ Exit. after *know.* F^1 omits. 50 pardoned] From Ff. Q^2 *pardon* Q^1's paraphrase differs. Editors follow F. 58 shove] Q^2 *showe* Q^1 omits passage. Ff *shoue* Editors *shove*

Even to the teeth and forehead of our faults
To give in evidence. What then? What rests?
Try what repentance can. What can it not?
Yet what can it when one can not repent?
O wretched state! O bosom black as death!
O limèd soul, that, struggling to be free,
Art more engaged! Help, angels! Make assay!
Bow, stubborn knees, and, heart with strings of steel,
Be soft as sinews of the new-born babe!
All may be well.

Retires and kneels.

Enter Hamlet.

HAMLET
Now might I do it pat, now a is a-praying;
And now I'll do't. And so a goes to heaven;
And so am I revenged. That would be scanned:
A villain kills my father; and for that,
I, his sole son, do this same villain send
To heaven.
Why, this is hire and salary, not revenge.

66 can not] Q^2 Ff *cannot* Cam and others *can not* Kittredge, Parrott-Craig, NCE *cannot* The stress being on *not* (as also on the preceding *it*), the usual text is *can not* 72 *Retires and kneels.*] Added by Malone. Q^1 hee kneeles. 73 Now . . .] This speech could be treated either as an aside or a soliloquy. Arnold, 4, prefers to treat it as a soliloquy and remarks: "Claudius has retired in prayer, and Hamlet, while conscious of the kneeling king, is virtually alone with his cogitations." it pat, . . . a-praying;] Q^2 *it, but now a is a praying,* (Q^1 starts off *I so, come forth and worke thy last,*) Ff *it pat, now he is praying,* Cam and others follow F. CNS *it pat, now a' is a-praying*— Parrott-Craig *it pat, now a is a-praying,* Alexander *it pat, now 'a is a-praying;* Q^2's *but* is doubtless a corruption of *pat.* Dover Wilson: MH, 231, thinks the colloquial style implies contempt. 74 a] Q^2, Parrott-Craig *a* Q^1 omits passage. Ff *he* Cam and others *he* CNS *a'* Alexander *'a* 75 revenged.] Q^2 *reuendge,* 77 sole] Q^2 *sole* Q^1 omits passage. Ff *foule* Editors *sole* 78 To heaven.] Separate line in Q^2. Q^1 differs. Begins l. 79 in Ff. 79 Why,] Q^2 *Why,* Q^1 omits. Ff *Oh* or *O* Cam, Globe, Clarendon, Chambers, Herford *O* Furness, Dowden, NCE *Oh,* Delius, Craig, Crawford, Kittredge, CNS, Parrott-Craig, Alexander *Why,* this is hire and salary,] Q^2, Parrott-Craig *this is base and silly* Q^1 *this is a benefit,* Ff *this is hyre and Sallery,* ($F^{3,4}$ *hire*). Cam and others follow F. CNS *this is bait and salary,* Dover Wilson: MH, 165, 298, 325, 329, considers F text too tamely tautological and presupposes a spelling *bate* (=bait) which got printed as *base. silly* could be a misreading of *sallery* if the contraction for *er* was missed; and *sallery* is no doubt Shakespeare's word. The Q^2 text presents some sense but is unlikely, and as F in various passages gives corrected readings which are apparently

A took my father grossly, full of bread,
With all his crimes broad blown, as flush as May;
And how his audit stands who knows save heaven?
But in our circumstance and course of thought,
'Tis heavy with him: and am I then revenged,
To take him in the purging of his soul,
When he is fit and seasoned for his passage?
No.
Up, sword, and know thou a more horrid hent.
When he is drunk asleep, or in his rage,
Or in th' incestuous pleasure of his bed;
At game, a-swearing, or about some act
That has no relish of salvation in't;
Then trip him, that his heels may kick at heaven
And that his soul may be as damned and black
As hell, whereto it goes. My mother stays.
This physic but prolongs thy sickly days. *Exit.*

KING (*rises*)
My words fly up, my thoughts remain below.
Words without thoughts never to heaven go. *Exit.*

SCENE IV. ELSINORE. THE QUEEN'S CLOSET.

Enter Queen and Polonius.

POLONIUS
A will come straight. Look you lay home to him.
Tell him his pranks have been too broad to bear with,

authoritative, some of which are perhaps Shakespeare's own, we cannot easily set F altogether aside, giving as it does excellent meaning as explained by Kittredge, "This would be to act as if I had hired him to murder my father and were now paying him his wages." 80 A] Q^2, Parrott-Craig *A* Q^1 *he* Ff *He* Cam and others *He* CNS *A'* Alexander *'A* 81 With all] Q^2 *Withall* With . . . May;] Q^1 *his sins brim full,* flush] Q^2 *flush* Ff *fresh* Cam and others *flush* 87 No.] Separate line in Q^2. Q^1 omits. Ends l. 86 in Ff. 89 drunk asleep,] Q^2 *drunke, a sleepe,* Ff, Parrott-Craig *drunke asleepe,* (Ff *asleepe:*) Q^1's text contains *drinking drunke,* Cam, etc., follow F. Delius *drunk, asleep,* 90 incestuous] Q^2 *incestious* 91 game, a-swearing,] Q^2 *game a swearing,* Q^1 *game swaring,* Ff *gaming, swearing,* Globe, Furness, Delius, Dowden, Craig, Chambers, Crawford, Herford, NCE follow F. Cam, Clarendon, CNS, Alexander *game, a-swearing.* Parrott-Craig *game a-swearing,* 94, 95 And . . . goes.] Johnson, quoting these words, held Hamlet's idea of damning Claudius "too horrible to be read or to be uttered." Such, however, was Richard III's wish in killing Henry VI, etc. See p. 368 above. More apposite is Cutwolfe's vengeance on Esdras in Nashe's *Unfortunate Traveller* (1593), XII, in which Esdras is hounded down, and made to consign his soul to hell before he is slain. There are other similar instances. 97 (*rises*)] Added by Capell

And that your Grace hath screened and stood between
Much heat and him. I'll silence me even here.
Pray you, be round with him.

HAMLET (*within*) Mother, mother, mother!

QUEEN I'll war'nt you: fear me not. Withdraw, I hear him coming.

Polonius hides behind the arras.

Enter Hamlet.

HAMLET
Now, mother, what's the matter?

QUEEN
Hamlet, thou hast thy father much offended.

HAMLET
Mother, you have my father much offended.

QUEEN
Come, come, you answer with an idle tongue.

HAMLET
Go, go, you question with a wicked tongue.

SCENE IV.] Added by Capell. ELSINORE. . . . CLOSET.] Added by Ed. after Steevens. *Enter . . . Polonius.*] From Ff. Q^2 Enter Gertrard and Polonius. Q^1 Enter Queene and Corambis. The speech-prefixes in this Scene in Q^2 are: Pol.; Ger., Quee.; Ham.; Ghost. In Q^1: Cor.; Queene; Ham.; Ghost. In F^1: Pol.; Ham.; Qu.; Ghost. 1 A] Q^2, Parrott-Craig *A* Q^1's short paraphrase differs. Ff *He* Cam and others *He* CNS *A'* Alexander *'A* A . . . him.] Two lines in Ff, ending *straight: . . . him,* 2 broad] Q^2 *braod* 4 silence] From Q^2 Ff. (Q^1's line is: *I'le shrowde my selfe behinde the Arras.* which is reminiscent of III iii 28.) Hanmer read *sconce* quoting *Merry Wives* III iii 71, "I will ensconce me behind the arras." Johnson demurred. Cam adopted *sconce* because of the line in Q^1; but the reporter of Q^1 is prompted to say *shrowde* by association with silence and death. Greg: PE, 26, remarks, like Dowden, that "only in death could Polonius be really silent . . . The emendation destroys the dramatic irony of the phrase." Cam, Globe, Clarendon, Chambers, Herford *sconce* Furness, Delius, Dowden, Craig, Crawford, Kittredge, NCE, CNS, Parrott-Craig, Alexander *silence* even] Q^2 *euen* F^1 *e'ene* F^{2-4} *e'ne* Cam and others *even* Furness, Delius, Dowden, Craig, Crawford, NCE *e'en* 5 with him.] Q^2 omits. Q^1 omits passage. Cam and others admit. (*within*) . . . mother!] From Ff. Q^2 omits. Q^1 Ham. *Mother, mother, O are you here?* Cam and others follow F. Chambers [Without] . . . *mother!* Parrott-Craig omit. 6 I'll . . . coming.] Two lines in Q^2 Ff, ending *not, . . . comming.* (Ff *not.*) Prose in Cam, Clarendon, Kittredge, NCE. Two lines ending *you, . . . coming.* in Globe and others. Delius, Parrott-Craig, Alexander follow Q^2 F. war'nt] Q^2 *wait* Ff *warrant* Cam and others *warrant* CNS *war'nt* See note to II i 38. *Polonius . . . arras.*] Added by Rowe. Q^1 has exit Cor. after *Arras.* See note to l. 4. *Enter Hamlet.*] In Q^2 after *round.* in l. 5. 11 a wicked] From Q^2. Q^1 omits passage. Ff *an idle* Cam and others *a wicked*

QUEEN
Why, how now, Hamlet!
HAMLET What's the matter now?
QUEEN
Have you forgot me?
HAMLET No, by the rood, not so.
You are the Queen, your husband's brother's wife;
And—would it were not so!—you are my mother.
QUEEN
Nay, then, I'll set those to you that can speak.
HAMLET
Come, come, and sit you down. You shall not budge.
You go not till I set you up a glass
Where you may see the inmost part of you.
QUEEN
What wilt thou do? Thou wilt not murther me?
Help, help, ho!
POLONIUS (*behind*)
What, ho! help, help, help!
HAMLET (*drawing*)
How now! a rat? Dead for a ducat, dead!

Makes a pass through the arras.

POLONIUS (*behind*)
O, I am slain!

Kills Polonius

QUEEN O me, what hast thou done?
HAMLET
Nay, I know not. Is it the King?

15 And . . . so!—you] Q^2 *And would it were not so, you* Q^1 omits passage. Ff *But would you were not so. You* Cam, etc., after Pope *And—would it were not so!—you* Delius, NCE *But—'would you were not so!—you* (NCE *would*). Kittredge *And (would it were not so!) you* CNS, Parrott-Craig follow Q^2. 19 the inmost] From Ff. Q^2 *the most* Cam and others *the inmost* 21 Help, help, ho!] Q^2, Parrott-Craig *Helpe how.* Q^1 *Helpe hoe.* F^{1-3} *Helpe, helpe, hoa.* F^4 *Help, help, ho.* Cam and others *Help, help, ho!* 22 (*behind*)] Added by Capell. What, . . . help!] Q^2, Parrott-Craig *What how helpe.* Q^1 *Helpe for the Queene.* F^{1-3} *What hoa, helpe, helpe, helpe.* F^4 *What ho, help, help, help.* Cam and others *What, ho! help, help, help!* 23 (*drawing*)] Malone added Draws (after *rat?*). *Makes . . . arras.*] Added by Capell. 24 (*behind*)] Added by Capell. *Kills Polonius.*] From Ff. $Q^{1,2}$ omit. Cam and others after Capell Falls and dies. Craig, Parrott-Craig omit. Crawford, Kittredge, Alexander follow F. NCE Kills Polonius [through the arras]. CNS [falls].

QUEEN
O, what a rash and bloody deed is this!
HAMLET
A bloody deed! Almost as bad, good mother,
As kill a king, and marry with his brother.
QUEEN
As kill a king!
HAMLET Ay, lady, it was my word.

Lifts up the arras and discovers Polonius.

Thou wretched, rash, intruding fool, farewell!
I took thee for thy better. Take thy fortune:
Thou find'st to be too busy is some danger.
Leave wringing of your hands. Peace! Sit you down,
And let me wring your heart; for so I shall
If it be made of penetrable stuff;
If damnéd custom have not brazed it so,
That it be proof and bulwark against sense.
QUEEN
What have I done, that thou dar'st wag thy tongue
In noise so rude against me?
HAMLET Such an act
That blurs the grace and blush of modesty,
Calls virtue hypocrite, takes off the rose
From the fair forehead of an innocent love,
And sets a blister there; makes marriage vows
As false as dicers' oaths. O, such a deed
As from the body of contraction plucks
The very soul, and sweet religion makes
A rhapsody of words. Heaven's face does glow

29 it was] From Q^2. (For *Ay, . . . word* Q^1 has *I a King:*) Ff *'twas* Cam and others *'twas* Kittredge, CNS, Parrott-Craig, Alexander *it was* *Lifts . . . Polonius.*] Added by Globe after Dyce and widely adopted or adapted. Delius Lifts . . . and draws forth Polonius. Alexander Parting the arras. CNS has similar S.D. after *King?*, l. 25. 31 better.] Q^2 *better*, Q^1 omits passage. Ff *Betters*, Cam and others follow Q^2. 36 brazed] Q^2, Parrott-Craig *brasd* Q^1 omits passage. Ff *braz'd* Cam and others *brass'd* Furness, Delius, Dowden, Kittredge, NCE, Alexander *braz'd* Chambers, CNS *brassed* 37 be] Q^2 *be* Q^1's version differs. Ff *is* Globe and others *is* Cam, Clarendon, Herford, CNS, Parrott-Craig, Alexander *be* 43 sets] Q^2 *sets* Q^1 omits passage. Ff *makes*. Cam and others *sets* blister] Refers to the branding of harlots on the forehead (see IV v 116). 45 contraction] Gould conj. *contrition* Onions glosses *contraction* as betrothal; Schmidt as marriage-contract; and it is so generally explained; Dover Wilson explains as contractual relations in general (damaged by desecrating the most solemn of all agreements, marriage). 47 rhapsody] Q^2 *rapsedy* Q^1 omits passage. does] Q^2, Parrott-Craig *dooes*

O'er this solidity and compound mass,
With heated visage, as against the doom,—
Is thought-sick at the act.
QUEEN Ay me, what act,
That roars so loud and thunders in the index?
HAMLET
Look here, upon this picture, and on this,
The counterfeit presentment of two brothers.

Q¹ omits passage. Ff *doth* Cam and others *doth* CNS Alexander, *does* 47, 48 glow O'er] Q² *glowe Ore* Q¹ omits passage. Ff *glow, Yea* Cam, Globe, Clarendon, Furness, Delius, Chambers, Herford, Kittredge *glow; Yea,* Dowden, Craig, Crawford, NCE *glow, Yea,* CNS *glow, And* Parrott-Craig *glowe And* Alexander *glow O'er* F¹ evidently misunderstood the passage and changed it for the worse. Dover Wilson points out that *Ore* was an easy misreading of *And*; but *O'er* makes good sense. The meaning is that Heaven's face glows (with fiery shame) over the solid earth, *as on* (or *against*) *the day of doom.* From l. 47 the poet has religion in mind; and the passage in question is an echo of 2 *Peter* iii 7: "But the heavens and the earth . . . are . . . reserved unto fire *against the day of judgement.*" Editors have usually understood *this solidity and compound mass* to mean the earth. "Our globe," writes Kittredge, "is conceived as an harmonious compound of the four elements." Dover Wilson: MH, 73, 166 f., 224, 319, 326, urges that Hamlet clearly refers to the moon, at which he points as he speaks. There are reasons against this, though the moon may have appeared in painting in the roof over the stage (see Hodges, 69 f.): the reference in 2 *Peter* which alludes to heaven and earth and the Doom; the inappropriateness of *solidity and compound mass* applied to the inconstant moon; and perhaps the difficulty of making such a point in the Queen's closet. Also *cf. Macbeth* II i 56, *Thou sure and firm-set earth;* Alexander added the dash after *doom,* and we have adopted it as clarifying the passage. 49 heated] From Q². Q¹ omits passage. Ff *tristfull* Cam and others *tristful* CNS, Parrott-Craig, Alexander *heated* The supposition that F's *tristful* may be Shakespeare's change is most unlikely: see note to ll. 47, 48. 50 thought-sick] Hyphen in Ff. Ay] Malone, Delius *Ah* 50, 51 Ay . . . index?] Prose in Ff. Q² prefixes Ham. to l. 51, thus starting Hamlet's speech at that point. Ff and editors generally begin speech at l. 52. 52 Look . . . this,] Practice has differed in the matter of the two pictures. Steevens thought *a station* (l. 57) called for two full-length portraits and Malone, persuaded by an illustration in Rowe (1709), refers to two half-length portraits. The phrase *his picture in little* (II ii 349) led also to the belief that miniatures were intended. In some productions Hamlet produced both miniatures (an unlikely provision); in others Hamlet compared a miniature with a wall-portrait; in others the Queen wore one miniature and Hamlet the other. Irving and Salvini left the portraits to be seen with the mind's eye only (Furness, i 290). Lionel Cust in Sh. Eng. ii, 11, thinks that the vivid descriptions demand two contiguous whole-length portraits on the walls; this was Brandes' view; and Dover Wilson in CNS has reverted to such a provision. Kittredge thought that *station* in l. 57 proved that full-length portraits were meant and refers like Dover Wilson to *Der Bestrafte Brudermord* where the portraits are *dort in jener Gallerie.* Granville-Barker (GB 3, 114) was not impressed by Rowe's pictures and writes: "I pronounce

See what a grace was seated on this brow;
Hyperion's curls, the front of Jove himself,
An eye like Mars, to threaten and command;
A station like the herald Mercury
New-lighted on a heaven-kissing hill:
A combination and a form indeed,
Where every god did seem to set his seal
To give the world assurance of a man.
This was your husband. Look you now, what follows.
Here is your husband, like a mildewed ear,
Blasting his wholesome brother. Have you eyes?
Could you on this fair mountain leave to feed,
And batten on this moor? Ha! have you eyes?
You cannot call it love, for at your age
The heyday in the blood is tame, it's humble,
And waits upon the judgement; and what judgement
Would step from this to this? Sense sure you have,
Else could you not have motion; but sure that sense
Is apoplexed: for madness would not err,
Nor sense to ecstasy was ne'er so thralled
But it reserved some quantity of choice
To serve in such a difference. What devil was't
That thus hath cozened you at hoodman-blind?
Eyes without feeling, feeling without sight,
Ears without hands or eyes, smelling sans all,
Or but a sickly part of one true sense
Could not so mope. O shame! where is thy blush?
Rebellious hell,

without hesitation for the miniatures." On stage-traditions in this matter, see Brander Matthews in Matthews-Thorndike, 14, 15. Wilson Knight: PSP, 119, thinks that "both pictures are best purely mental." 54 this] Q^2 *this* Q^1 paraphrases differently. Ff *his* Cam and others *this* NCE *his* 56 and] Q^2 *and* Q^1 paraphrases differently. Ff *or* Cam and others *and* NCE *or* 58 New-lighted] As in Pope. Q^2 F^1 *New lighted* F^{2-4} *Now lighted* a heaven-kissing] From Ff (F^4 omits hyphen). Q^2 *a heaue, a kissing* Q^1 omits passage. Editors follow F^1. 64 brother.] Q^2 *brother,* Q^1 omits passage. Ff *breath.* Editors *brother.* 70-75 Sense . . . difference.] From Q^2. Ff omit. The same matter seems to be missing in Q^1's paraphrase. Corresponding to Q^2's *and what judgement. . . . this?* (ll. 69, 70) Q^1 has *And this same haue you left to change with this.* and proceeds direct to *What Diuell thus hath cosoned you at hob-man blinde?* The point is important because Dover Wilson: MH, 28, 167, has the impression that Shakespeare himself made the cuts. 76 cozened] Q^2 *cosund* Q^1 *cosoned* $F^{1, 2}$ *cousend* $F^{3, 4}$ *cozen'd* hoodman-blind?] Q^2 *hodman blind;* Q^1 *hob-man blinde?* Ff *hoodman-blinde?* 77-80 Eyes . . . mope.] From Q^2. Ff omit. Q^1's abbreviated version differs. 80, 81 Could . . . hell,] Arranged as in Q^2. Ff, which omit *Could . . . mope,* have *O Shame! . . . Hell,*

If thou canst mutine in a matron's bones,
To flaming youth let virtue be as wax
And melt in her own fire. Proclaim no shame
When the compulsive ardour gives the charge,
Since frost itself as actively doth burn,
And reason pandars will.

QUEEN O Hamlet, speak no more.
Thou turn'st my eyes into my very soul,
And there I see such black and grainéd spots
As will leave there their tinct.

HAMLET Nay, but to live
In the rank sweat of an enseaméd bed,
Stewed in corruption, honeying and making love
Over the nasty sty!

QUEEN O, speak to me no more:
These words like daggers enter in my ears!
No more, sweet Hamlet!

HAMLET A murtherer and a villain;
A slave that is not twentieth part the tithe
Of your precédent lord; a vice of kings;
A cutpurse of the empire and the rule,
That from a shelf the precious diadem stole
And put it in his pocket!

QUEEN No more!

Enter Ghost.

in one line. Cam and others end the lines in *mope. . . . hell,* CNS, Parrott-Craig, Alexander follow Q^2. 87 And] Q^2 *And* Q^1 omits passage. Ff *As* Cam and others *And* pandars] Q^2 *pardons* Q^1 omits passage. Ff *panders* Cam and others *pandars* or *panders* 88 my . . . very] Q^2 *my very eyes into my* Q^1 omits passage. Ff *mine eyes·into my very* Cam and others follow F. CNS, Parrott-Craig, Alexander *my eyes into my very* 89 grainéd] Q^2 *greeued* Q^1 omits passage. Ff *grained* Editors *grained* but Parrott-Craig *greined* 90 leave there] Q^2 *leaue there* Q^1 omits passage. Ff *not leaue* Cam and others *not leave* Parrott-Craig *leaue there* 90-93 HAMLET Nay, . . . sty!] Clarendon omits. 91 In . . . bed,] Gordon omits. enseaméd] Q^2, Parrott-Craig *inseemed* (Q^1 similarly, in the same scene, *To liue in the incestuous pleasure of his bed?*) Ff *enseamed* Cam and others *enseamed* 93 sty!] Q^2, Parrott-Craig *stie.* Q^1 omits passage. Ff *Stye.* Theobald *sty;*— Cam and others *sty,*— or *sty*— Kittredge, Alexander *sty!* 94 my] Q^2 *my* Q^1 omits passage. Ff *mine* Cam, Parrott-Craig, Alexander *my* Globe and others *mine* 96 twentieth] Q^2 *twentith* tithe] Q^2 *kyth* Ff *tythe* Editors *tithe* 100 *Enter Ghost.*] As in Q^2 Ff. Q^1 Enter the ghost in his night gowne. In Q^1's contracted version this S.D. follows a line *O throw away the worser part of it, and keepe the better.* based on ll. 156, 157. Cam and others have Enter Ghost. after l. 101, and NCE, Alexander after l. 100. Kittredge follows Q^1 after l. 100, and CNS after l. 101. A nightgown was a loose gown for undress.

HAMLET
A king of shreds and patches—
Save me, and hover o'er me with your wings,
You heavenly guards! What would your gracious figure?
QUEEN
Alas, he's mad!
HAMLET
Do you not come your tardy son to chide,
That, lapsed in time and passion, lets go by
Th' important acting of your dread command?
O, say!
GHOST
Do not forget. This visitation
Is but to whet thy almost blunted purpose.
But look, amazement on thy mother sits.
O, step between her and her fighting soul.
Conceit in weakest bodies strongest works.
Speak to her, Hamlet.
HAMLET How is it with you, lady?
QUEEN
Alas, how is't with you,
That you do bend your eye on vacancy
And with th' incorporal air do hold discourse?
Forth at your eyes your spirits wildly peep;
And, as the sleeping soldiers in th' alarm,
Your bedded hair, like life in excrements,

101 patches—] Q^2 *patches*, Q^1 omits passage. Ff *patches*. Rowe's dash, generally adopted. 102 Save... wings,] *Cf. Richard III*, IV iv 11-13; *Henry VIII*, v i 159-161. 103 your] From Q^2. Q^1 omits passage. Ff *you* Rowe, Knight, etc., NCE *you*, Cam and others *your* 104 Alas, . . . mad!] The full lines before and after this, and this short line indicate, according to Flatter, 56, that the Queen's speech is simultaneous with Hamlet's. 106 time] From Q^2. Ff *Time* (Q^1's version of ll. 106, 107 is *That I thus long haue let reuenge slippe by?*) Collier proposed *fume* and Elze and Kinnear adopted it, but Q^1's *thus long*, etc., supports the reading *time* to which Cam and others adhere. Kellner proposed *love* 108 O, say!] Ends l. 107 in Q^2 Ff. Q^1 omits. Arranged as in Theobald, whom modern eds. follow. 116 you do] From Q^2. F^1 *you* F^{2-4} *thus you* Rowe and others *thus you* Cam and others *you do* 117 th' incorporal] From Q^2. F^1 *their corporall* F^{2-4} *the corporall* (F^4 *Corporal*). (Q^1's version of the line is *And holde discourse with nothing but with ayre?*) Cam and others *the incorporal* (some print *th'* for *the*). 120 hair,] Q^2 *haire* Ff *haire*, or *hair*, Q^1 omits passage. Rowe, Cam, Kittredge *hairs*, CNS, Alexander *hairs* Globe, Clarendon, Delius, Dowden, Craig, Chambers, Crawford, Herford, Parrott-Craig, NCE *hair*, Greg: PE, 69, considers *haire* an awkward use of the collective in place of the plural but no doubt due to the author. Dover Wilson: MH. 300, has no doubt that, nevertheless, the

Start up and stand an end. O gentle son,
Upon the heat and flame of thy distemper
Sprinkle cool patience. Whereon do you look?

HAMLET
On him, on him! Look you how pale he glares!
His form and cause conjoined, preaching to stones,
Would make them capable. Do not look upon me,
Lest with this piteous action you convert
My stern effects. Then what I have to do
Will want true colour: tears perchance for blood.

QUEEN
To whom do you speak this?

HAMLET Do you see nothing there?

QUEEN
Nothing at all: yet all that is I see.

HAMLET
Nor did you nothing hear?

QUEEN No, nothing but ourselves.

HAMLET
Why, look you there! Look, how it steals away!
My father, in his habit as he lived!
Look, where he goes, even now, out at the portal!

Exit Ghost.

QUEEN
This is the very coinage of your brain.
This bodiless creation ecstasy
Is very cunning in.

HAMLET Ecstasy!
My pulse, as yours, doth temperately keep time,

editor should read *hairs* since the dramatist's intention is what has to be represented. 121 Start . . . stand] From Q^2 Ff. Q^1 omits passage. Q^3, Globe and others *Starts . . . stands* Cam, Clarendon, Chambers, Herford, Kittredge, NCE, CNS, Alexander follow Q^2 F. an] Q^2 Ff *an* Pope, Delius, NCE *on* 128 I have] From Q^2 $F^{1, 2}$. $F^{3, 4}$ *have I* Q^1 omits passage. 130 whom] F^1 *who* 135 *Exit Ghost.*] From $Q^{1, 2}$. Ff Exit. 137, 138 This . . . in.] Arranged as in Pope. One line in Q^2 Ff. Q^1 has here a fundamental difference from Q^2 F:

Queene *Alas, it is the weakenesse of thy braine,*
Which makes thy tongue to blazon thy hearts griefe:
But as I haue a soule, I sweare by heauen,
I neuer knew of this most horride murder:
But Hamlet, this is onely fantasie,
And for my loue forget these idle fits.

See further note to l. 195. 137 bodiless] From Q^2 Ff. Collier, Elze, Cam *bodily* 138 Ecstasy!] Qq omit. Ff *Extasie?* or *Ecstasie?* Editors admit. Malone compares *Lucrece*, l. 460.

And makes as healthful music. It is not madness
That I have uttered. Bring me to the test,
And I the matter will re-word, which madness
Would gambol from. Mother, for love of grace,
Lay not that flattering unction to your soul,
That not your trespass but my madness speaks.
It will but skin and film the ulcerous place,
Whiles rank corruption, mining all within,
Infects unseen. Confess yourself to heaven;
Repent what's past, avoid what is to come,
And do not spread the compost on the weeds,
To make them ranker. Forgive me this my virtue,
For in the fatness of these pursy times
Virtue itself of vice must pardon beg,
Yea, curb and woo for leave to do him good.

QUEEN

O Hamlet, thou hast cleft my heart in twain.

HAMLET

O, throw away the worser part of it,
And live the purer with the other half.
Good night: but go not to my uncle's bed.
Assume a virtue, if you have it not.
That monster, custom, who all sense doth eat
Of habits evil, is angel yet in this,
That to the use of actions fair and good
He likewise gives a frock or livery,

142 I] Q^2 omits. Q^1 omits passage. 144 that] From Q^2. Q^1 omits passage. Ff *a* Cam and others *that* 147 Whiles] From Q^2. Q^1 omits passage. Ff *Whil'st* or *Whilst* Globe, Furness, Delius, Dowden, NCE *Whilst* Cam, etc. *whiles* 150 on] Q^2 *on* Q^1 omits passage. Ff *or* Furness *o'er* 151 ranker.] From Q^2. Ff *ranke*. NCE *rank*. this] Staunton, Daniel *this*, 152 these] F^1 *this* 154 curb] Q^2 F^3 *curbe* F^1, ^{2} *courb*, F^4 *curb* Cam and others *curb* Walker and Daniel supported *courb* (as in F^1) meaning *to bend;* and Theobald, etc., and Furness so read. Kellner proposes *carve* (metathesis of *crave*, O.E. *crafian*). (*curb*= bow, bend.) 155 O Hamlet,] Separate line in Ff. 157 live] From Ff. Q^2 *leaue* Q^1 omits passage. Editors *live* 158 my] Q^2 *my* Ff *mine* (For this line Q^1 has *Forbeare the adulterous bed to night*, which Duthie, 129, shows is reminiscent of III iv 158, 181, III iii 90, and I v 42.) Globe and others *mine* Cam, Clarendon, Chambers, Kittredge, CNS, Alexander *my* 159 Assume] Q^2 *Assune* Assume . . . not.] Dr. Percy Simpson compares this with Plautus, *Amphitruo*, 819, *Saltem, tute si pudoris egeas, sumas mutuom.* (Assume=Adopt) 160-164 That . . . on.] From Q^2. Q^1 omits passage. Ff omit and end l. 159 in *not, refraine to night*, Editors admit. 160, 161 That monster . . . angel] Q^2 *That monster custome, who all sence doth eate Of habits deuill, is angel* Q^1 omits passage. Theobald wrote that the reading *deuill* arose from the supposed opposition of *devil* and *angel* and Johnson had that view. Grant

That aptly is put on. Refrain to-night,
And that shall lend a kind of easiness
To the next abstinence; the next more easy:
For use almost can change the stamp of nature,
And either the devil, or throw him out
With wondrous potency. Once more, good night:
And when you are desirous to be blest,
I'll blessing beg of you. For this same lord,

Pointing to Polonius.

I do repent: but heaven hath pleased it so,
To punish me with this, and this with me,
That I must be their scourge and minister.
I will bestow him, and will answer well
The death I gave him. So, again, good night.
I must be cruel, only to be kind.

White pointed out, and Dover Wilson and Kittredge among others concur, that the antithesis is between *monster* and *angel*. The printer's misreading of *eule* (evle=evil) as *dule* (dvle=devil) was easy enough (see Dover Wilson: MH, 321). *evil* is an adjective qualifying *habits* (=evil habits), and a paraphrase is that Custom which ogre-like swallows up all sensibility to evil habits is nevertheless angelic in this that it lends fair and good actions becoming semblance. Even here there is a play on words, *habit: frock or livery*. Parrott-Craig paraphrase similarly. For past comments, see Furness, i 302, 303. Thirlby conj., Theobald, Capell, etc., Kittredge, NCE, CNS *That . . . eat Of habits evil, is angel* (Rowe and a few earlier editors read *habit's evil* Knight objected and inserted dashes *That . . . eat— . . . devil,— is angel*). Cam, Globe, Clarendon, Furness, Delius, Dowden, Craig, Chambers, Crawford, Herford, Alexander *That . . . eat, . . . devil, is angel* 164 on. Refrain] Q^2 *on to refraine* Johnson's emendation, generally adopted. 166-169 the next more . . . potency.] From Q^2. Q^1 omits passage. Ff omit. 168 And either the] From Q^2. Q^1 omits passage. Q^4 *And Maister the either* may represent here a misreading of a trisyllabic word or the printer of Q^2 may have omitted a word after it. A large number of guesses have been made in supplying a word after *either*, including Malone's *curb* and such words as *house, usher, aid, quell*, etc. Some have followed Pope's *And master ev'n the* Others have combined Q^2 and Q^3 reading *And either master the* Furnivall in a private note writes that in this passage Hamlet insists that "use'll either put *down* or put *out* the devil of lust." For *either* C. J. Munro suggests *entertain* (Furness, i 304) and Dover Wilson *exorcise* The latter remarks that these guesses have no proper basis. Many editors print a series of dots after *either* to mark a hiatus; but this prejudges the issue and it seems preferable to print Q^2 as it stands. Rowe, Dyce, etc., Delius *And master the* Pope, Craig, Crawford *And master ev'n the* Jennens, etc., Furness, Dowden, Kittredge, NCE *And either master the* Cam, Globe, Clarendon, Herford, CNS *And either . . . the* Chambers *And either house* See also Ingleby, 123 f. Parrott-Craig *And either* [*curb*] *the* Alexander *And either curb the* 171 *Pointing to Polonius.*] Added by Rowe and widely adopted. Kittredge,

This bad begins, and worse remains behind.
One word more, good lady.

QUEEN What shall I do?

HAMLET
Not this, by no means, that I bid you do:
Let the bloat King tempt you again to bed;
Pinch wanton on your cheek, call you his mouse;
And let him, for a pair of reechy kisses,
Or paddling in your neck with his damned fingers,
Make you to ravel all this matter out,
That I essentially am not in madness,
But mad in craft. 'Twere good you let him know;
For who, that's but a queen, fair, sober, wise,
Would from a paddock, from a bat, a gib,
Such dear concernings hide? Who would do so?
No, in despite of sense and secrecy,
Unpeg the basket on the house's top,
Let the birds fly, and like the famous ape,
To try conclusions, in the basket creep
And break your own neck down.

QUEEN
Be thou assured, if words be made of breath

Alexander omit. Granville-Barker remarks that Hamlet, his passion temporarily spent, his cruelty sated, now melts into repentant tears over Polonius's body (GB 3, 117). 178 This] Q^2 *This* Q^1 omits passage. Ff *Thus* Cam and others *Thus* CNS *This* 179 One . . . lady.] From Q^2. Q^1 Ff omit. Cam and others admit. 181 bloat] Q^2 *blowt* Q^1: see note to l. 158. Ff *blunt* Warburton, etc., Cam and others *bloat* bed;] Gordon *him;* 182 mouse;] A term of endearment. 185 ravel] Q^2 *rouell* 187 mad] F^1 *made* 189 paddock,] Q^2 *paddack,* 193 the famous ape,] The fable is lost but has been reconstructed by Delius, Dover Wilson and Kittredge. The ape opens the basket on the housetop, lets the birds in it fly off, creeps in himself to emulate them, leaps, falls to the ground and breaks his neck. The Queen is thus warned that if her relations with Claudius lead her to reveal the truth about Hamlet (let the birds out of the cage) she will secure her own ruin. *basket*=wicker cage. 195] Further to note to ll. 137, 138, it is at that point in Q^1's abbreviated and greatly changed version that a difference from Q^2 F is manifest. Hamlet concludes a speech in saying:

And mother, but assist mee in reuenge,
And in his death your infamy shall die.

The Queen replies:

Hamlet, *I vow by that majesty,*
That knowes our thoughts, and lookes into our hearts,
I will conceale, consent, and doe my best,
What stratagem soe're thou shalt deuise.

And in this brainish apprehension kills
The unseen good old man.

KING O heavy deed!
It had been so with us, had we been there.
His liberty is full of threats to all,
To you yourself, to us, to everyone.
Alas, how shall this bloody deed be answered?
It will be laid to us, whose providence
Should have kept short, restrained and out of haunt,
This mad young man. But so much was our love,
We would not understand what was most fit,
But, like the owner of a foul disease,
To keep it from divulging, let it feed
Even on the pith of life. Where is he gone?

QUEEN
To draw apart the body he hath killed;
O'er whom his very madness, like some ore
Among a mineral of metals base,
Shows itself pure. A weeps for what is done.

KING
O Gertrude, come away!
The sun no sooner shall the mountains touch,
But we will ship him hence; and this vile deed
We must with all our majesty and skill
Both countenance and excuse. Ho, Guildenstern!

Enter Rosencrantz and Guildenstern.

Friends both, go join you with some further aid.
Hamlet in madness hath Polonius slain,
And from his mother's closet hath he dragged him.
Go seek him out. Speak fair, and bring the body
Into the chapel. I pray you, haste in this.

Exeunt Rosencrantz and Guildenstern.

11 in this . . . apprehension] Q^1 *in his rage* this] Q^2 *this* Q^1 Ff *his* Cam and others *this* Craig, Crawford, NCE *his* 18 haunt,] Johnson and Gould conj. *harm*, (haunt=social intercourse). 22 let] Q^2 *let* Q^1 omits passage. $F^{1, 3, 4}$ *let's* F^2 *lets* Cam and others *let* 27 A] Q^2, Parrott-Craig *a* Q^1 omits passage. Ff *He* Cam and others *he* or *He* CNS *a'* Alexander *'a* 32 Both . . . Guildenstern!] Two lines in Ff, ending *excuse*: . . . Guildenstern: *Enter . . . Guildenstern.*] Follows *skill* in Q^2 and *excuse.* in Ff. Q^1 omits. 35 mother's closet] From Q^2 F^{2-4}. Q^1 omits passage. F^1 *Mother Clossets* dragged] Ff *drag'd* or *dragg'd* Q^2 *dreg'd* Q^1 omits passage. 37 *Exeunt . . . Guildenstern.*] Q^2 omits. (In Q^1 at this point the King bids the two 'Lords' *Lordes goe to him, inquire the body out.* Gil. replies *We will my Lord.* Then follows Exeunt Lordes.) Ff Exit Gent.

Come, Gertrude, we'll call up our wisest friends
And let them know, both what we mean to do,
And what's untimely done,
Whose whisper o'er the world's diameter,
As level as the cannon to his blank
Transports his poisoned shot, may miss our name
And hit the woundless air. O, come away!
My soul is full of discord and dismay. *Exeunt.*

SCENE II. ELSINORE. ANOTHER ROOM IN THE CASTLE.

Enter Hamlet.

HAMLET
Safely stowed.
ROSENCRANTZ, GUILDENSTERN (*within*)
Hamlet! Lord Hamlet!

39 And] Q^2 *And* Q^1 omits passage. Ff *To* NCE *To* 40-44 done, . . . air.] From Q^2 with punctuation *doone, . . . dyameter, . . . blanck, . . . shot, . . . Name, . . . ayre*, Ff omit *Whose . . . air*. F's omission is doubtless due to the unusual construction in Q^2. Rowe and other early editors followed F. Theobald supplied a half line to follow *done*. in l. 40, which reads *For, haply, Slander*, putting *Whose . . . shot;* into brackets as parenthetical: we then read *For, haply, Slander* (. . .) *may miss our name* etc. Johnson followed Theobald who supported his addition with a reference to *Cymbeline* III iv 32-36. Capell added *So, haply, slander* followed by many, including Furness, Delius, Dowden, Craig, Chambers, Crawford, Kittredge, NCE, CNS, Alexander. Globe, Cam, Clarendon, Herford put dots after *done* to mark hiatus. Malone's *So viperous slander,—* and Staunton's *Thus calumny*, and other proposals, have not found acceptance. Parrott-Craig follows Q^2. Of three possible explanations of the passage Dover Wilson's third (MH, 30) is that ll. 40-44 were perhaps marked for deletion in the MS. but were so marked that the compositor understood that only one half of l. 40 was involved, so that he set up the rest. On the other hand, the line *And what's untimely done. O, come away!* (ll. 40, 44) reads perfectly and the remainder looks like an addition resulting in a not uncommon anacoluthon. So interpreted the passage means that the whispered rumour of what's untimely done, usually as direct and deadly as the cannon shot, may miss our name, etc. SCENE II.] Added by Pope. Q^1 inserts an incident from this scene to follow matter in our III ii. See note to ll. 12-20 below. There is no corresponding scene as a whole. ELSINORE. . . . CASTLE.] Added by Ed. after Capell. *Enter Hamlet.*] From Ff. Q^2 Enter Hamlet, Rosencraus and others. The speech-prefixes in Q^2 in this Scene are: Ham.; Ros.; Guyl. In F^1: Ham.; Gentlemen within; Ro., Rosin.; Guild. 1-5 HAMLET Safely . . . body?] Arranged as in Ff which omit *But soft*, Q^2 begins Ham. *Safely stowd, but soft, what noyse, who calls on* Hamlet*? O heere they come.* Ros. *What . . . body?* 2 ROSENCRANTZ, GUILDENSTERN (*within*) . . . Hamlet!] Q^2 omits. Ff Gentlemen within . . . Hamlet.

HAMLET
But soft, what noise? Who calls on Hamlet?
O, here they come.

Enter Rosencrantz and Guildenstern.

ROSENCRANTZ
What have you done, my lord, with the dead body?
HAMLET
Compounded it with dust, whereto 'tis kin.
ROSENCRANTZ
Tell us where 'tis, that we may take it thence
And bear it to the chapel.
HAMLET
Do not believe it.
ROSENCRANTZ
Believe what?
HAMLET That I can keep your counsel and not mine own. Besides, to be demanded of a sponge, what replication should be made by the son of a king?
ROSENCRANTZ Take you me for a sponge, my lord?
HAMLET Ay, sir; that soaks up the King's countenance, his rewards, his authorities. But such officers do the King best service in the end. He keeps them, like an ape, in the corner of his jaw; first mouthed, to be last swallowed. When he needs what you have gleaned, it is but squeezing you, and, sponge, you shall be dry again.
ROSENCRANTZ I understand you not, my lord.
HAMLET I am glad of it: a knavish speech sleeps in a foolish ear.
ROSENCRANTZ My lord, you must tell us where the body is, and go with us to the King.

3 But soft,] From Q^2. Omitted in Ff, Globe, Delius, Craig, Crawford, NCE. Cam and others admit. 4 *Enter . . . Guildenstern.*] From Ff. Q^2 omits. 6 Compounded] From Ff. Q^2 *Compound* 12-20 Besides, . . . again.] Q^{1*}'s version of this follows the passage on pipe-playing, our III ii 362. See note to III ii 340-345. 12 sponge,] Punctuated as in Q^2 Ff. In Q^1 *spunge.* completes a speech. Cam, Globe and others *sponge!* Furness, Delius, Dowden, Kittredge, CNS *sponge,* Alexander *sponge*— 14-20 Take you . . . again.] A similar passage on a Sponge is to be found in Jonson's *Poetaster* (1601), IV iii 104-107 (Jonson, iv p. 269). 17 like an ape,] From Ff. Q^2 *like an apple* Q^1 *as an Ape doth nuttes,* Cam and others follow F. Singer, etc., Furness, Chambers *like an ape doth nuts,* Hudson, NCE *as an ape doth nuts,* CNS follows Q^2, and Dover Wilson: MH, 72, dissents from adopting the F reading. Parrott-Craig, Alexander after Farmer's conj. *like an ape an apple*

HAMLET The body is with the King, but the King is not with the body. The King is a thing—

GUILDENSTERN A thing, my lord?

HAMLET Of nothing. Bring me to him. Hide fox, and all after. *Exeunt.*

SCENE III. ELSINORE. ANOTHER ROOM IN THE CASTLE.

Enter King, and two or three.

KING

I have sent to seek him, and to find the body.
How dangerous is it that this man goes loose!
Yet must not we put the strong law on him.
He's loved of the distracted multitude,
Who like not in their judgement but their eyes;
And where 'tis so, th' offender's scourge is weighed,
But never the offence. To bear all smooth and even,
This sudden sending him away must seem
Deliberate pause. Diseases desperate grown
By desperate appliance are relieved,
Or not at all.

Enter Rosencrantz, and attendants.

How now! What hath befall'n?

27 thing—] From Ff. Q^2 *thing*. Q^1 omits passage. 28, 29 A thing, . . . Of nothing.] Psalm cxliv 4 (in the Psalter), "Man is a thing of nought:" 29, 30 Hide . . . after] From Ff. Q^2 omits. Q^1 omits passage. Editors admit. Another example of multiple meanings. A *fox* was a sword. *Hide fox and all after* was the children's game of hide-and-seek. The old fox, Polonius had hidden with some consequence, was again hidden, and was still to seek. Hamlet darts off and the others run after him. Parrott-Craig think the phrase may be an actor's addition to heighten Hamlet's feigned madness in this Sc. SCENE III.] Added by Pope. ELSINORE. . . . CASTLE.] Added by Ed. after Capell. *Enter . . . three.*] From Q^2. In Q^1 the scene corresponding with our IV iii is taken as continuing our IV i. Q^1 has therefore only Enter Hamlet and the Lordes. Ff Enter King. In the F arrangement the King's first speech thus becomes a soliloquy, which it cannot be. The "two or three" mentioned in Q^2, called Lords in Q^1, are the "wisest friends" whom Claudius in IV i 38 said he would call in council. The speech-prefixes in this Scene in Q^2 are: King; Ros.; Ham. In Q^1: Gil.; King, king; Ham. In F^1: King, K.; Rosin.; Ham., Hamlet. 7 never] From Q^2. $F^{1, 2}$ *neerer* $F^{3, 4}$ *nearer* Editors *never* 11 *Enter . . . attendants.*] Q^2 Enter Rosencraus and all the rest. F^1 Enter Rosincrane. F^{2-4} Enter Rosincros. Cam and others follow F, bringing in Guildenstern with Hamlet at l. 16. Q^2 is not clear when Guildenstern does enter. Dover Wilson in CNS at l. 11 has *Rosencrantz, Guildenstern and others enter* and at l. 16, *Hamlet enters guarded by soldiers* Hamlet, however, a prince, would be guarded by a person of rank and Guildenstern's officiating in this manner, leading up to his and Rosencrantz's function in conducting Hamlet to England, is part of Hamlet's case against them. *Cf.* V ii 57.

ROSENCRANTZ
Where the dead body is bestowed, my lord,
We cannot get from him.
KING But where is he?
ROSENCRANTZ
Without, my lord; guarded, to know your pleasure.
KING
Bring him before us.
ROSENCRANTZ
Ho, Guildenstern! bring in the lord.

Enter Hamlet and Guildenstern attended.

KING Now, Hamlet, where's Polonius?
HAMLET At supper.
KING At supper! Where?
HAMLET Not where he eats, but where a is eaten. A certain convocation of politic worms are e'en at him. Your worm is your only emperor for diet: we fat all creatures else to fat us, and we fat ourselves for maggots. Your fat king and your lean beggar is but variable service, two dishes, but to one table. That's the end.
KING Alas, alas!
HAMLET A man may fish with the worm that hath eat of a king, and eat of the fish that hath fed of that worm.
KING What dost thou mean by this?
HAMLET Nothing but to show you how a king may go a progress through the guts of a beggar.
KING Where is Polonius?
HAMLET In heaven: send thither to see. If your messenger find

16 Ho, . . . bring] Q^2 *How, bring* F^1 *Hoa,* Guildensterne*? Bring* $F^{2, 3}$ *Hoa,* Guildenstar*? bring* F^4 *Ho,* Guildenstare*? bring* Cam and others follow F. CNS *Ho! bring* Granville-Barker (GB 3, 126) prefers F's arrangement. the] Q^2 *the* Ff *my* Cam and others *my* CNS, Alexander *the* *Enter Hamlet . . . attended.*] Q^2 They enter. Ff Enter Hamlet and Guildensterne. (with various spellings). Cam and others follow F. CNS Hamlet enters guarded by soldiers. 20 a] Q^2 *a* Q^1 Ff *he* Cam and others *he* CNS *a'* Alexander *'a* 20, 21 convocation] Q^2 *conuacation* 21 politic] From $Q^{1, 2}$. Ff omit. Cam and others admit. 24 service, two] From Q^2 F^{2-4}. ((Q^1 *Are but variable seruices, two* etc.) F^1 *seruice to* 26-28 KING Alas, . . . worm.] From Q^2. Q^1 in a speech by Hamlet:

Looke you, a man may fish with that worme
That hath eaten of a King,
And a Beggar eate that fish,
Which that worme hath caught.

Ff omit. Cam and others admit. Parrott-Craig think the omission an accidental scribal error. 32 KING] Q^2 King. King.

him not there, seek him i' th' other place yourself. But if, indeed, you find him not within this month, you shall nose him as you go up the stairs into the lobby.

KING Go seek him there.

To some Attendants.

HAMLET A will stay till you come.

Exeunt Attendants.

KING
Hamlet, this deed, for thine especial safety,
Which we do tender, as we dearly grieve
For that which thou hast done, must send thee hence
With fiery quickness. Therefore prepare thyself.
The bark is ready and the wind at help,
Th' associates tend, and everything is bent
For England.

HAMLET For England.

KING Ay, Hamlet.

HAMLET Good.

KING
So is it, if thou knew'st our purposes.

HAMLET I see a cherub that sees them. But, come; for England! Farewell, dear mother.

KING Thy loving father, Hamlet.

HAMLET My mother: father and mother is man and wife; man and wife is one flesh, and so, my mother. Come, for England!

Exit.

34 there,] Q^2 *thrre*, 34, 35 if, indeed, you] From Q^2. (Q^1 *if you cannot finde him there*,). Ff *indeed, if you* Cam and others follow F. CNS, Alexander follow Q^2. 35 within] From Q^2. Q^1 omits phrase. Ff omit. Cam and others admit. 37, 38 *To some Attendants. . . . Exeunt Attendants.*] Added by Capell and generally adopted. 38 A] Q^2 *A* Ff *He* Cam and others *He* CNS *A'* Alexander *'A* you] Q^2 *you* Ff *ye* Cam, etc. *you* Globe, Furness, Chambers, NCE *ye* 39 deed, for thine] Q^2 *deede for thine* Ff *deed of thine, for thine* Cam, etc., *deed, for thine* (Q^1's paraphrase at this point echoes *Henry V*: on which see Duthie, 93.) 42 With . . . quickness.] From Ff. Q^2 omits. Q^1 omits phrase. Editors admit. 43, 44 The bark . . . bent] Q^1 *The winde sits faire*, 44 is] Q^2 *is* Ff *at* Cam and others *is* 45 For . . . Good.] As arranged by Steevens. Four lines in Q^2 Ff. Q^1 omits passage. England.] Hamlet's comment is so punctuated in Q^2. Q^1 omits passage. $F^{1,3,4}$ England? F^2 *England.* See note to III iv 199. 47 them.] Q^2 *thē*, Q^1 omits passage. Ff *him:* Cam and others *them.* 51 and so,] From Q^1 Ff. Q^2 *so* Cam and others *and so,* *Exit.*] Q^1 *exeunt all but the king* (Nevertheless, in Q^1 the King then bids Gertred go and take leave of Hamlet, and then reveals in soliloquy his plot for Hamlet's murder in England.)

KING

Follow him at foot: tempt him with speed aboard.
Delay it not: I'll have him hence to-night.
Away! for everything is sealed and done
That else leans on th' affair. Pray you, make haste.

Exeunt Rosencrantz and Guildenstern.

And, England, if my love thou hold'st at aught—
As my great power thereof may give thee sense,
Since yet thy cicatrice looks raw and red
After the Danish sword, and thy free awe
Pays homage to us—thou mayst not coldly set
Our sovereign process, which imports at full,
By letters congruing to that effect,
The present death of Hamlet. Do it, England;
For like the hectic in my blood he rages,
And thou must cure me. Till I know 'tis done,
Howe'er my haps, my joys were ne'er begun. *Exit.*

SCENE IV. A PLAIN IN DENMARK.

Enter Fortinbras with his Army over the Stage.

FORTINBRAS

Go, Captain, from me greet the Danish king:
Tell him that by his license Fortinbras
Craves the conveyance of a promised march

52 Follow . . . aboard.] Two lines in Q^2 Ff, ending *foote*, . . . *abord*, (stops differ) 55 *Exeunt . . . Guildenstern.*] Added by Theobald. 62 congruing] From Q^2. Q^1's version differs. Ff *coniuring* Cam, Globe, Clarendon, Chambers, Herford, Kittredge, CNS, Parrott-Craig, Alexander *congruing* Furness, Delius, Dowden, Craig, Crawford, NCE *conjuring* Dowden supports *conjuring* by referring to Hamlet's description of his forged letter to England as "An earnest conjuration" (v ii 38). Dover Wilson: MH, 60, ascribes F's change in IV iii 62 to memorial confusion of the two passages. 66 were ne'er begun.] Q^2 *will nere begin.* Q^1 text differs. Ff *were ne're begun.* Cam and others follow F. Q^1 also manages a rhyming exit:

There's more in him than shallow eyes can see:
He once being dead, why then our state is free.

SCENE IV.] Added by Pope. A . . . DENMARK.] Added by Capell. Cam and others follow Capell. Kittredge Near Elsinore. CNS A plain near to a port in Denmark. *Enter . . . Stdge.*] From Q^2. Q^1 Enter Fortenbrasse, Drumme and Souldiers. Ff Enter Fortinbras with an Armie. The speech-prefixes in this Scene in Q^2 are: Fortin., For.; Cap.; Ham.; Ros. In Q^1: Fort. In F^1: For.; Cap. This Scene in Q^1 is reduced to six lines spoken by Fortinbras corresponding with our ll. 1-8. The text in Ff consists of ll. 1-8 with some changes as shown in notes below. 3 Craves] From $Q^{1, 2}$. Ff *Claimes* Cam

Over his kingdom. You know the rendezvous.
If that his Majesty would aught with us,
We shall express our duty in his eye;
And let him know so.

CAPTAIN I will do't, my lord.

FORTINBRAS
Go softly on.

Exeunt Fortinbras and Soldiers.

Enter Hamlet, Rosencrantz, Guildenstern, and others.

HAMLET
Good sir, whose powers are these?

CAPTAIN
They are of Norway, sir.

HAMLET
How purposed, sir, I pray you?

CAPTAIN
Against some part of Poland.

HAMLET
Who commands them, sir?

CAPTAIN
The nephew to old Norway, Fortinbras.

HAMLET
Goes it against the main of Poland, sir,
Or for some frontier?

CAPTAIN
Truly to speak, and with no addition,
We go to gain a little patch of ground
That hath in it no profit but the name.
To pay five ducats, five, I would not farm it;
Nor will it yield to Norway or the Pole
A ranker rate should it be sold in fee.

HAMLET
Why, then the Polack never will defend it.

and others *Craves* Furness, Delius, Dowden, Chambers, Craig, Crawford, NCE *Claims* 8 Go softly on.] From Q^2. Q^1 *goe march away.* Ff *Go safely on.* Cam and others follow Q^2. *Exeunt . . . Soldiers.*] Theobald Exit *Fortinbras,* with the Army. Q^2 omits. Q^1 exeunt all. Ff Exit. 8-66 *Enter Hamlet, . . .* worth!] From Q^2. Q^1 Ff omit. *Enter . . . others.*] From Theobald (*&c. for* and others.) Q^2 Enter Hamlet, Rosencraus, &c. 20 five ducats, five,] Furness, i 323, records that Theobald suggested *five ducats fine,* The same was proposed by A. E. Culpin in TLS, 15 Nov., 1947, and was commented on by Greg in TLS, 22 November. William Bliss in TLS, 13 Dec., 1947, advocated "To pay five ducats —*five!* (*derisively*)—I would not *farm* it (*contemptuously*)."

CAPTAIN
Yes, it is already garrisoned.
HAMLET
Two thousand souls and twenty thousand ducats
Will not debate the question of this straw.
This is th' imposthume of much wealth and peace,
That inward breaks, and shows no cause without
Why the man dies. I humbly thank you, sir.
CAPTAIN
God buy you, sir. *Exit.*
ROSENCRANTZ Will't please you go, my lord?
HAMLET
I'll be with you straight. Go a little before.

Exeunt all except Hamlet.

How all occasions do inform against me,
And spur my dull revenge! What is a man,
If his chief good and market of his time
Be but to sleep and feed? A beast, no more.
Sure, He that made us with such large discourse,
Looking before and after, gave us not
That capability and godlike reason
To fust in us unused. Now, whether it be
Bestial oblivion, or some craven scruple
Of thinking too precisely on th' event,—
A thought which, quartered, hath but one part wisdom
And ever three parts coward,—I do not know
Why yet I live to say 'This thing's to do,'
Sith I have cause, and will, and strength, and means,
To do't. Examples gross as earth exhort me.
Witness this army, of such mass and charge,
Led by a delicate and tender prince,
Whose spirit with divine ambition puffed
Makes mouths at the invisible event,

24 Yes, it is] From Q^2. Cam, Globe, Chambers, Herford, Kittredge, NCE, Alexander follow Q^2. Pope, Furness, Delius, Dowden, Craig, Crawford, CNS *Yes, 'tis* 25-29 Two . . . dies.] Furness, i 324, records that a writer in *Gentleman's Magazine*, lx 403, would assign ll. 25, 26 to the Captain and that Tschischwitz so assigned the whole speech down to *dies*. Salvador de Madariaga in TLS, 31 Aug., 1946, would give ll. 25, 26 to the Captain, would read *now* for *not* in l. 26, and *Teh* for *Two* in l. 25. (Schmidt glosses *debate* here as *decide by combat*, in which case the reading *not* makes sense.) 30 buy] Q^4 *buy* Cam and others *be wi'* Chambers *be with* Kittredge *b' wi'* NCE, Alexander *buy* CNS *bye Exit.*] Added by Dyce. 31 *Exeunt . . . Hamlet.*] Added by Dyce. 39 whether] From Q^2. Craig *whe'r* 40 Bestial oblivion,]=beastlike forgetfulness. craven scruple]=faltering perplexity.

Exposing what is mortal and unsure
To all that fortune, death and danger dare,
Even for an eggshell. Rightly to be great
Is not to stir without great argument,
But greatly to find quarrel in a straw
When honour's at the stake. How stand I then
That have a father killed, a mother stained,
Excitements of my reason and my blood,
And let all sleep, while to my shame I see
The imminent death of twenty thousand men,
That for a fantasy and trick of fame
Go to their graves like beds, fight for a plot
Whereon the numbers cannot try the cause,
Which is not tomb enough and continent
To hide the slain? O, from this time forth,
My thoughts be bloody, or be nothing worth! *Exit.*

SCENE V. ELSINORE. A ROOM IN THE CASTLE.

Enter Horatio, Queen, and a Gentleman.

QUEEN
I will not speak with her.
GENTLEMAN
She is importunate, indeed distract.
Her mood will needs be pitied.
QUEEN What would she have?
GENTLEMAN
She speaks much of her father, says she hears
There's tricks i' th' world, and hems and beats her heart,

SCENE V.] Added by Pope. ELSINORE.... CASTLE.] Added by Capell. *Enter ... Gentleman.*] Q^2 Enter Horatio, Gertrard, and a Gentleman. Q^1 enter King and Queene. Ff Enter Queene and Horatio. In Q^1 the King first tells the Queen that Hamlet is shipped for England; the Queen states that Ofelia is mad; the King adds that Leartes has arrived from France, whereupon Ofelia enters singing "How should I your true loue know." After this Sc. in Q^1 there follows another (Sc. xiv) in which Horatio informs the Queen of letters received from Hamlet telling of the King's treachery, of his escape, of his counterplot against Rosencrantz and Guildenstern. The Queen sends a message to Hamlet, whom Horatio is to meet on the east side of the city, bidding him beware. She resolves to dissemble with the treacherous King. The speech-prefixes in Scene v in Q^2 are: Quee.; Gent., Hora.; Oph., Ophe.; King; Messen.; Laer.; All. In Q^1: King; Queene, Qu.; Ofelia, Ofel.; Lear. The prefixes in Q^1's Scene xiv are: Hor.; Horat.; Queene. In F^1: Qu.; Hor.; Ophe.; King; Mes.; Laer.; All, Al. 2, 4 GENTLEMAN] So ascribed in Q^2. Q^1 omits incident: see note above. Ff ascribe to Horatio. Cam and others follow Q^2. Delius, Chambers follow F. 2, 3 She ... pitied.] Two lines in Q^2, ending *importunat, ... pittied.* Prose in Ff.

Spurns enviously at straws; speaks things in doubt,
That carry but half sense. Her speech is nothing,
Yet the unshapéd use of it doth move
The hearers to collection: they yawn at it,
And botch the words up fit to their own thoughts;
Which, as her winks and nods and gestures yield them,
Indeed would make one think there might be thought,
Though nothing sure, yet much unhappily.

HORATIO

'Twere good she were spoken with, for she may strew
Dangerous conjectures in ill-breeding minds.
Let her come in.

Exit Gentleman.

QUEEN (*aside*)

To my sick soul, as sin's true nature is,
Each toy seems prologue to some great amiss:
So full of artless jealousy is guilt
It spills itself in fearing to be spilt.

Enter Gentleman with Ophelia.

9 yawn] Ff *ayme* or *aim* Q^2 *yawne* Cam and others *aim* (=guess) Parrott-Craig *yawne* pointing out that *yawn* occurs in *Othello* v ii 103, *Coriolanus* III ii 11, meaning to gape, wonder at. Alexander *yawn* 12 might] From Q^2. Ff *would* Cam and others *might* NCE *would* 14-16 HORATIO 'Twere . . . in.] In Ff these lines are ascribed to Queen, beginning her speech which ends in *spilt*. l. 20. In Q^2 *'Twere . . . in.* is ascribed to Horatio. Ff end the lines in *with,. . . coniectures . . . in.* Collier after Blackstone allotted ll. 14, 15 to Horatio and l. 16 to the Queen. Cam and others follow Collier's arrangement. Delius includes *'Twere . . . minds.* as the end of Horatio's speech (Gentleman's in our text) beginning with l. 4. Chambers follows F's allocation. Granville-Barker considers that Horatio speaks ll. 14, 15 in the Queen's ear and, on her gesture of assent, speaks l. 16 which Q^2 gives to Horatio but F and modern eds. generally give to the Queen (GB 3, 136). We follow Q^2. 16 *Exit Gentleman.*] Added by Hanmer and adopted by Cam and others. Johnson, Globe, Delius, Herford Exit Horatio. Chambers omits Exit. 17 (*aside*)] Added by Capell. 17-20 To . . . spilt.] Lines are preceded by inverted commas in Q^2. 20 *Enter . . . Ophelia.*] Q^2 Enter Ophelia. Q^1 Enter Ofelia playing on a Lute, and her haire downe singing. Ff Enter Ophelia distracted. Cam, Clarendon, Furness, Dowden, Craig, Re-enter Gentleman, with Ophelia. Globe, Delius, Herford Re-enter Horatio with Ophelia. Chambers, Crawford, Kitredge, NCE, Alexander Enter Ophelia distracted. CNS The gentleman returns with Ophelia, distracted, a lute in her hands and her hair about her shoulders. Granville-Barker (GB 3, 137) thinks the introduction by the Gentleman far too proper and sane, and that the intention was that Ophelia should dart through the door when opened and stand for a moment gazing at the Queen whom she does not in her madness recognise. Noble, 80, 122, remarks that the reference to the lute shows that the company had at the time a leading boy capable of playing on the lute and of singing ballads of the

OPHELIA
Where is the beauteous Majesty of Denmark?
QUEEN
How now, Ophelia!
OPHELIA (*sings*)
How should I your true love know
From another one?
By his cockle hat and staff
And his sandal shoon.
QUEEN
Alas, sweet lady, what imports this song?
OPHELIA
Say you? Nay, pray you, mark.

(*Sings*) He is dead and gone, lady,
He is dead and gone;
At his head a grass-green turf,
At his heels a stone.

O, ho!
QUEEN Nay, but, Ophelia,—

plaintive kind. 23 (*sings*)] Q² shee sings. Q¹ Ff omit. 23-26 How . . . shoon.] Two lines in Q² Ff, ending *one*, . . . *shoone*. (Ff one?) Four in Q¹, reading *man?* for *one?* Ophelia's lines are like stanza 2 of the Ballad *As ye came from the holy land* (Percy's *Reliques*, II ii xvi):

How should I know your true love,
That have met many a one,
As I came from the holy land,
That have both come, and gone?

Parrott-Craig remark that Ophelia's lines are in the seven-foot ballad metre and might be so left. The songs are in italics in Ff. For the musical notations to the songs, see Knight, *Tragedies*, i 151 f.; Furness, i 330, 333, 349, 350. For statement of settings, see Sh. Music, 12 f. On the snatches of ballad generally, see Noble, 117 f. Coleridge, i 34, on the songs, notes the conjunction in them of love for Hamlet and filial love. R. Walker discusses the allusions in Ophelia's songs to the dead King, to Hamlet and to her father (Walker, 124 f.). Lines 167-169 mark, according to Walker, the descent from dead Hamlet to Claudius; Dover Wilson suggests that Ophelia thinks of Fortune's wheel which brought Danish statesmen low 'adown.' (CNS, 225) See notes to ll. 167-169. 25 cockle hat] Scallop shell worn in hat by pilgrims in sign of having visited the shrine of St. James of Compostella in Spain. 26 sandal] Q² *Sendall* 29 (*Sings*)] Omitted in Q¹ Ff. Q² Song. (In Q¹ the snatch beginning at l. 23 is continued immediately by that beginning at l. 34 succeeded by that beginning at l. 29.) 29-32 He . . . stone.] Two lines in Q² Ff, ending *gone*, (our *gone;*) . . . *stone*. Three in Q¹, ending *gone*, (our *gone;*) . . . *turffe*, . . . *stone*. 31 grass-green] Q¹, ² omit hyphen Q² *grasgreene* Percy's MS. "It was a friar of orders gray" has minor changes in these lines, including *green*

OPHELIA Pray you, mark.

(*Sings*) White his shroud as the mountain snow,—

Enter King.

QUEEN

Alas, look here, my lord.

OPHELIA (*sings*)

Larded all with sweet flowers;
Which bewept to the grave did—not go
With true-love showers.

KING How do you, pretty lady?

OPHELIA Well, God dild you! They say the owl was a baker's daughter. Lord, we know what we are, but know not what we may be. God be at your table!

KING Conceit upon her father.

grass (*Reliques*, I ii xviii). 33 O, ho!] Q^2 *O ho.* Q^1 Ff omit. Cam, Clarendon *Oh, oh!* Globe, Chambers omit. Furness and others *O, ho!* Herford *Oh! Oh!* Ophelia,—] Q^2 Ff Ophelia. Pope's dash, generally adopted. 33, 34 Pray . . . snow,—] One line in Q^2, ending *snow*. Two in Ff. 34 (*Sings*)] Added by Capell. Q^2 after *go* in l. 37 has Song. 36 Larded all with] Q^2 *Larded all with* Q^1 Ff *Larded with* Cam, etc., follow Q^1 F. Theobald, etc., Kittredge, CNS, Parrott-Craig follow Q^2. Greg supposes that Shakespeare first intended to write *Larded all with flowers*, but changed his mind and omitted to delete *all* Dover Wilson remarks that Shakespeare gave Ophelia stumbling verse in this stanza, indicating the wandering of her mind (CNS, 222). *all* was possibly an addition of Ophelia's, like *not*. *Larded*=embellished. 37 grave] Q^2 *ground* Q^1 Ff *graue graue* could easily be misread as *ground* Cam and others *grave* did—not go] $Q^{1, 2}$ Ff *did not go* Pope, etc., Cam and others *did go* Rowe, Malone, etc., Dowden, Kittredge, NCE, CNS, Parrott-Craig, Alexander *did not go* Like Ophelia's other snatches, the correct words must have been known to the audience. Greg: PE, 26, 27, remarks that "Ophelia is suddenly struck by the inappropriateness of the words she is singing and alters them to a harsh discord." Recurrently throughout these utterances Ophelia shows herself distressed by ideas of death and the grave in connexion with her father's end. She is about to sing the orthodox *did go*, but with revulsion pauses and cries with anguish *did—not go* Edith Sitwell, like Caldecott, associates *did not go* with "bewept . . . With true-love showers.": *i.e.*, he was not so bewept. 38 true-love] Q^2 *true loue* Q^1 *true louers* Ff *true-loue* 39 you,] Q^2 *you* (Q^1 has *How i'st with you sweete* Ofelia?) Ff *ye*, Cam and others *you*, 40 God dild] Q^2 *good dild* Q^1 *God yeeld* Ff God *dil'd* Cam and others *God 'ild* Delius *God 'ield* Chambers, Kittredge, CNS, Alexander *God dild* (=God reward). 40, 41 owl . . . daughter.] A widespread legend which Douce says was current in Gloucestershire recounts how Jesus transformed a baker's daughter into an owl when she tried to give short weight. Hunter, ii 258, quotes a reference to a similar legend in Braithwaite's *Nature's Embassy* where the owl is a king's daughter punished for her pride. There is another reference in *The Nice Valour* by Fletcher. Thoms, 108 f., gives analogues from Hereford and abroad.

OPHELIA Pray you let's have no words of this; but when they ask you what it means, say you this:

(*Sings*) To-morrow is Saint Valentine's day,
All in the morning betime,
And I a maid at your window,
To be your Valentine.
Then up he rose, and donned his clothes,
And dupped the chamber-door;
Let in the maid, that out a maid
Never departed more.

KING Pretty Ophelia!

OPHELIA Indeed, la, without an oath, I'll make an end on't.

(*Sings*) By Gis and by Saint Charity,
Alack, and fie for shame!
Young men will do't, if they come to't:
By cock, they are to blame.
Quoth she, before you tumbled me,
You promised me to wed.

He answers:

So would I a done, by yonder sun,
And thou hadst not come to my bed.

KING How long hath she been thus?

44 you] Q^2 omits. Q^1 omits passage. Ff *you* Cam and others *you*, Kittredge, Alexander omit. 46 (*Sings*)] Q^2 Song. Ff omit. 46-49 To-morrow . . . Valentine.] Four lines in Q^2. Two in Ff, ending *betime*, . . . *Valentine*. In Q^1 this song is placed after Ophelia's second entry and is in four lines. On Valentines, see Douce, ii 252 f., and Nares, ii 914. Halliwell notes that Ophelia's song refers to the old custom of the first girl seen by a man on the morning of St. Valentine's day being considered his Valentine or true-love. In all this Ophelia refers obliquely to the transformation which has come over her in her relations with Hamlet. 48 I] Q^1 omits. 50-53 Then . . . more.] Two lines in Q^2 Ff, ending *doore*, . . . *more*. Four in Q^1. Clarendon, Gordon omit. 50 Then . . . donned] Q^2 *Then . . . dond* Q^1 *The yong man rose, and dan'd* Ff *Then . . . don'd* 54-64 KING Pretty . . . bed.] Clarendon, Gordon omit. 55 la,] Q^2 omits. Q^1 omits passage. Cam and others admit. Parrott-Craig omit. 56 (*Sings*)] Added by Capell. 56-61 By . . . wed.] Arranged as in Q^1 Ff. In Q^2 *Quoth . . . wed*, in one line. 56 Gis] Q^2 $F^{1,2}$ *gis* Q^1 *gisse*, $F^{3,4}$ Gis, (Gis=contraction for Jesus). Saint] Ff. S. 57 Alack] Q^1 *Away*, 59 to blame.] $Q^{1,2}$ $F^{1,2}$ *too blame*. $F^{3,4}$ *to blame*. 62 He answers:] Omitted in Q^1 Ff, Globe, Delius, Craig, Chambers, Crawford, NCE. 63 a] $Q^{1,2}$ *a* Ff *ha* Cam and others *ha'* Kittredge *'a'* Alexander *'a*

OPHELIA I hope all will be well. We must be patient: but I cannot choose but weep, to think they would lay him i' th' cold ground. My brother shall know of it: and so I thank you for your good counsel. Come, my coach! Good night, ladies, good night. Sweet ladies, good night, good night. *Exit.*

KING
Follow her close: give her good watch, I pray you.

Exit Horatio.

O, this is the poison of deep grief; it springs
All from her father's death. And now behold,
O Gertrude, Gertrude!
When sorrows come, they come not single spies,
But in battalions! First, her father slain;
Next, your son gone, and he most violent author
Of his own just remove; the people muddied,
Thick and unwholesome in their thoughts and whispers

66, 67 I cannot . . . ground.] Q^1 *It grieues me to see how they laid him in the cold ground,* 67 would] From Q^2. Ff *should* Cam and others *should* Kittredge, CNS, Alexander *would* 69 Come, my coach!] From Q^2 Ff. Q^1 omits. (See Duthie, 242: the German play has a parallel passage.) 69, 70 Good . . . night.] Q^2 *God night Ladies, god night. Sweet Ladyes god night, god night.* Q^1 *God be with you Ladies, God be with you.* Ff *Goodnight Ladies: Goodnight sweet Ladies: Goodnight, goodnight.* Editors have largely been guided by punctuation in F, treating *good night, sweet ladies*; as a separate phrase. CNS, Parrott-Craig are guided by Q^2. 70 *Exit.*] From Ff. Q^2 omits. Q^1 exit Ofelia. 71 Follow . . . you.] Two lines in Ff, ending *close, . . . you: Exit Horatio.*] Added by Theobald and widely adopted. NCE Exeunt some. CNS Horatio and the gentleman follow her Alexander Exeunt Horatio and Gentleman. 71-93 Follow . . . death.] Q^1's lines here are:

A pretty wretch! this is a change indeede:
O Time, how swiftly runnes our ioyes away?
Content on earth was neuer certaine bred,
To day we laugh and liue, to morrow dead.
How now, what noyse is that?

72-75 O, this . . . spies,] In Q^2 the whole passage from *O this* to Gertrard. is in prose. Q^1 omits passage: see preceding note. Ff omits *And now behold,* and arranges in three lines, ending *springs* . . . Gertrude, . . . *spies,* Dover Wilson ascribes the prose form in Q^2 to probable crowding at the foot of the MS. page and thinks F^1's text represents tidying up into verse-form. Our arrangement, adopting Q^2's words, follows that in Steevens, Singer, Grant White and others and, among moderns, Delius, CNS, Parrott-Craig, Alexander. Cam, Globe, Clarendon, Furness, Dowden, Craig, Chambers, Crawford, Herford, Kittredge follow F. 75 come,] F^1 *comes,* 76 battalions!] $F^{1, 2}$ *Battaliaes.* $F^{3, 4}$ *Battels.* Rowe, widely followed, *battalions.* Dyce *battalias.* 77 and] Q^2 Ff *and* Craig, Crawford *but* 79 their] Q^2 omits. Editors admit.

For good Polonius' death; and we have done but greenly
In hugger-mugger to inter him; poor Ophelia
Divided from herself and her fair judgement,
Without the which we are pictures, or mere beasts;
Last, and as much containing as all these,
Her brother is in secret come from France,
Feeds on his wonder, keeps himself in clouds,
And wants not buzzers to infect his ear
With pestilent speeches of his father's death,
Wherein necessity, of matter beggared,
Will nothing stick our person to arraign
In ear and car. O my dear Gertrude, this,
Like to a murd'ring-piece, in many places
Gives me superfluous death.

A noise within.

QUEEN Alack, what noise is this?

KING
Attend! Where is my Switzers? Let them guard the door.

Enter a Messenger.

What is the matter?

MESSENGER Save yourself, my lord!
The ocean, overpeering of his list,
Eats not the flats with more impiteous haste
Than young Laertes, in a riotous head,
O'erbears your officers. The rabble call him lord,
And, as the world were now but to begin,

86 Feeds on his] Q^2 *Feeds on this* Ff *Keepes on his* Cam and others *Feeds on his* 93 QUEEN Alack, . . . this?] From Ff. Q^3 omits. For Q^1 see last line in note to ll. 71-93. Cam and others follow F. 94 Attend!] Q^2 *Attend,* Ff omit. Q^1 omits passage. Cam and others omit. CNS, Parrott-Craig, Alexander admit as separate line. is] Q^2 *is* Ff are *is* is probably the original reading. Most editors *are* Switzers?] Q^2 *Swissers, Enter a Messenger.*] In Q^2 Ff follows *death.* l. 93. Messenger's part is omitted in Q^1. Globe, Cam, Clarendon, Dowden, Herford after *door.* l. 94 Enter another Gentleman. Delius, Craig, after *this?* l. 93 Enter a Gentleman. Chambers Enter a Gentleman. after *door.* Crawford Enter a Messenger. after *this?* Kittredge after *door.* and NCE after *death.* Enter a Messenger CNS after *Attend!* an attendant enters. Alexander after *Attend!* Enter a Gentleman. 95 MESSENGER] From Q^2 Ff. Editors prefix according to title given in the entry. 97 impiteous] Q^2 *impitious* F^1 *impittious* F^{2-4} *impetuous* Dover Wilson: MH, 288, remarks that though *impiteous* is a recognised archaic variant of *impetuous,* it loses something of its meaning in modern dress. Knight, like Caldecott, read *impitious* and glossed it as 'unpitying'; but Cam and others read *impetuous* CNS *impiteous* Parrott-Craig, Alexander *impitious*

Antiquity forgot, custom not known,
The ratifiers and props of every word,
They cry 'Choose we, Laertes shall be king!'
Caps, hands and tongues applaud it to the clouds,
'Laertes shall be king, Laertes king!'

QUEEN
How cheerfully on the false trail they cry!

A noise within.

O, this is counter, you false Danish dogs!

KING
The doors are broke.

Enter Laertes, armed, Danes following.

LAERTES
Where is this king? Sirs, stand you all without.

DANES
No, let's come in.

LAERTES I pray you, give me leave.

DANES
We will, we will.

They retire without the door.

LAERTES
I thank you. Keep the door. O thou vile king,
Give me my father!

QUEEN Calmly, good Laertes.

LAERTES
That drop of blood that's calm proclaims me bastard;
Cries cuckold to my father; brands the harlot
Even here, between the chaste unsmirchéd brows
Of my true mother.

KING What is the cause, Laertes,

102 word,] Q² Ff *word,* Warburton conj. *ward,* Johnson, Kinnear *weal,* Elze *worth,* The meaning is that, ignorant of precedent, the rabble assumes the right to apply what passes for declared principle (word) in the matter of sovereignty. Cam and others *word,* 103 They] Q² *The* we,] Q² *we,* Ff *we?* (=*we!*) 106 *A noise within.*] From Q². In Ff Noise within. after *dogs!* Q¹ A noyse within. after line corresponding to our l. 93, the intervening text being omitted. 108 *Enter . . . following.*] From Capell. Q² Enter Laertes with others. Q¹ enter Leartes. Ff Enter Laertes. Cam and others follow Capell. Crawford, Kittredge follow Q². Alexander Enter Laertes, with Others, in arms. 111 *They . . . door.*] Added by Capell and Malone and widely adopted. Kittredge Exeunt his followers. Alexander Exeunt. 112, 113 O thou . . . father!] One separate line in Q¹ Ff. 114-117 That . . . mother] Clarendon, Gordon omit. 114 That . . . bastard;] Two lines in Ff, ending *calmes . . . Bastard:* that's calm] Q² *thats calme* Q¹ omits passage. Ff *that calmes* (F⁴ *calms.*) Cam and others follow Q². 116 unsmirchéd brows]

That thy rebellion looks so giant-like?
Let him go, Gertrude. Do not fear our person.
There's such divinity doth hedge a king
That treason can but peep to what it would,
Acts little of his will. Tell me, Laertes,
Why thou art thus incensed. Let him go, Gertrude.
Speak, man.

LAERTES
Where is my father?

KING Dead.

QUEEN But not by him.

KING
Let him demand his fill.

LAERTES
How came he dead? I'll not be juggled with.
To hell, allegiance! Vows, to the blackest devil!
Conscience and grace, to the profoundest pit!
I dare damnation. To this point I stand,
That both the worlds I give to negligence,
Let come what comes: only I'll be revenged
Most throughly for my father.

KING Who shall stay you?

LAERTES
My will, not all the world's:
And for my means, I'll husband them so well,
They shall go far with little.

KING Good Laertes,
If you desire to know the certainty
Of your dear father, is't writ in your revenge
That, swoopstake, you will draw both friend and foe,
Winner and loser?

See note to III iv 43. Q^2 F^1 *vnsmirched browe* (F^1 *brow*). Q^1 omits passage. $F^{2\text{-}4}$ *unsmitched brow* Cam, Dowden, Chambers, Kittredge, NCE, CNS *unsmirched brows* Globe, Delius, Craig, Crawford, Herford, Alexander *unsmirched brow* Parrott-Craig *vnsmirched browe* 118 That . . . giant-like?] Alludes to the rebellion of the giants against Jove: see Ovid, *Metam.*, I 152 (Thomson: CL, 118). 122 Acts] Q^2 *Act's* 125 Where is] Q^2 *Where is* Q^1 *where's* Ff *Where's* Cam and others *Where is* Furness, Dowden, NCE *Where's* 129, 130 pit! I] Q^2 *pit I* Q^1 omits passage. Ff *Pit. I* 134 world's:] Q^2 *worlds:* Q^1 out of place in Sc. corresponding to our IV vii: *My will, not all the world.* F^1 *world,* $F^{2\text{-}4}$ *world.* Pope, Steevens and others, CNS, Alexander *world's:* or *world's.* Parrott-Craig *worlds:* Cam and others *world;* or *world:* or *world.* Kittredge *world!* 136, 137 Good . . . certainty] One line in Q^2. 138 father,] From Q^2. Q^1 omits passage. Ff *Fathers death,* ($F^{2,4}$ *Father's*). Cam and others follow F^1. CNS, Alexander *father,* Parrott-Craig *Father,* is't] Q^2 *i'st* Ff *if* Cam and others *is't* 139 That, swoopstake,]

LAERTES
None but his enemies.
KING Will you know them then?
LAERTES
To his good friends thus wide I'll ope my arms;
And, like the kind life-rend'ring pelican,
Repast them with my blood.
KING Why, now you speak
Like a good child and a true gentleman.
That I am guiltless of your father's death,
And am most sensibly in grief for it,
It shall as level to your judgement 'pear
As day does to your eye.
VOICES (*within*) Let her come in.
LAERTES
How now! What noise is that?

Enter Ophelia.

O heat, dry up my brains! Tears seven times salt
Burn out the sense and virtue of mine eye!
By heaven, thy madness shall be paid with weight
Till our scale turn the beam. O rose of May!
Dear maid, kind sister, sweet Ophelia!
O heavens! is't possible a young maid's wits
Should be as mortal as an old man's life?

Q² *That soopstake*, Q¹ *Swoop-stake-like*, Ff *That Soop-stake* Cam and others *That, swoopstake*, Kittredge *That swoopstake* CNS *That, sweepstake*, 143 pelican,] F¹ *Politician*, The passage refers to the fable that the Pelican fed her young from the blood of her own breast. See Phipson, 285; Phin, 211 f. 147 sensibly] Q² *sencibly* Q¹ omits passage. Ff *sensible* Cam and others *sensibly* Globe *sensible* 148 'pear] Q², Parrott-Craig *peare* Q¹ text differs. Ff *pierce* Johnson, Steevens and others, CNS, Alexander *'pear* Cam and others *pierce* *'pear* (for *appear*) seems decidedly the better reading. The dropping of prefixes was common: *cf. Lear* IV i 51 *the best Parrell that I haue* (=apparel). 149-151 VOICES (*within*) . . . heat,] Q² after *eye*, has Stage Direction A noyse within. followed by Enter Ophelia. Q² prints *Let her come in.* as first line of Laertes' speech, following Ophelia's entry. Q¹ has Enter Ofelia as before. [but with a different text]. Ff after *eye.* has in italics A noise within. Let her come in.,—followed by Enter Ophelia. and Laertes' speech beginning *How now?* Cam and others prefix l. 149 Danes. Crawford A noise within [Voices.] Kittredge, Alexander follow F but put Ophelia's entry after *that?* l. 150. NCE follows F. CNS prefixes l. 149 Shouting without. and puts Ophelia's entry after *that?* l. 150. 153 with] Q² *with* Q¹ omits passage. Ff *by* Globe and others *by* Cam, Herford, CNS, Alexander *with* 154 Till] Q² *Tell* turn] Q² *turne* Q¹ omits passage. Ff *turnes* or *turns* NCE *turns* 157 an old man's life?] Q² *a poore mans life.* Q¹ *an olde mans sawe?* Ff *an old mans life?* Cam and others, including Parrott-Craig, follow F.

Nature is fine in love, and where 'tis fine
It sends some precious instance of itself
After the thing it loves.

OPHELIA (*sings*)

They bore him barefaced on the bier;
Hey non nonny, nonny, hey nonny:
And in his grave rained many a tear,—

Fare you well, my dove!

LAERTES

Hadst thou thy wits, and didst persuade revenge,
It could not move thus.

OPHELIA You must sing a-down a-down, and you call him a-down-a. O, how the wheel becomes it! It is the false steward, that stole his master's daughter.

LAERTES This nothing's more than matter.

OPHELIA There's rosemary, that's for remembrance. Pray you, love, remember. And there is pansies, that's for thoughts.

158-160 Nature . . . loves.] From Ff. Omitted in $Q^{1, 2}$. Editors admit. 161 (*sings*)] Q^2 Song. Q^1 omits this song altogether. Ff omit S.D. The songs are in italics in Ff. 162 Hey . . . nonny:] Q^2 omits. 163 in] Q^2 *in* Ff *on* Cam and others *in* Furness, NCE *on* rained] Q^2 *rain'd* Ff *raines* Furness, NCE *rains* 164 Fare . . . dove!] In Q^2 the song is in roman type and this line might be part of it. In Ff the song is in italics and this line forms part of it. In Q^2 Ff *tear* is followed by a comma. Capell first separated the line from the song as spoken line; and editors generally have followed him. 165, 166 Hadst . . . thus.] As in Q^2. Prose in Ff. Q^1 omits passage. 167-169 You . . . daughter.] Words from Q^2 which prints in three lines, ending *a downe, . . . it, . . . daughter*. In prose in Ff, with some word-changes in F^{2-4}. Neither in Q^2 nor F is there indication that words are here to be sung. In Q^1 corresponding words precede a series of song-verses beginning *To-morrow is Saint Valentine's day*, (our l. 46), but there is no indication of singing for any of them, possibly because there was no singer in the company which played the reduced text underlying Q^1; and the words were all spoken. Johnson treated *You . . . a-down-a.* as sung; and Steevens, from a hint in Capell, printed *Down-a-down, . . . a-down-a.* in italics as a refrain. Staunton and others precede *You* with the S.D. Sings. Cam, Globe, Clarendon, Craig, Chambers, Crawford, Herford treat *You . . . a-down-a.* as sung. Furness, Delius, Dowden follow Steevens. Kittredge, NCE, CNS, Alexander follow Q^2 in prose form. 167 sing a-down] From Q^2. Ff *sing downe* Cam, Furness, Delius, Dowden, NCE *sing down* or *sing Down* Globe and others follow Q^2. Four lines in Parrott-Craig, ending *a downe, . . . a downe a. . . . it! . . . daughter* 168 wheel]=refrain, reminiscent, too, of Fortune's wheel that casts down. wheel becomes] From Q^2 F^1. F^{2-4} *wheeles become* it!] $F^{3, 4}$ omit. false steward,] The song or ballad of the false steward is lost. 171 There's . . . remembrance.] Prose in Q^2. One line in Ff. (Q^1 has in two lines: *Here Loue, there's rosemary for you For remembrance: I pray Loue remember:*) Ophelia's distribution of flowers is to Laertes rosemary and pansies; to the

LAERTES A document in madness: thoughts and remembrance fitted.

OPHELIA There's fennel for you, and columbines. There's rue for you; and here's some for me. We may call it herb of grace o' Sundays. O, you must wear your rue with a difference. There's a daisy. I would give you some violets, but they withered all when my father died. They say a made a good end,—

(*Sings*) For bonny sweet Robin is all my joy.

LAERTES

Thought and affliction, passion, hell itself,
She turns to favour and to prettiness.

OPHELIA (*sings*)

And will a not come again?
And will a not come again?
No, no, he is dead:
Go to thy deathbed;
He never will come again.
His beard was as white as snow,
All flaxen was his poll.

King fennel for flattery, columbines for thanklessness and cuckoldry; to the Queen and herself rue, meaning herb of grace for herself and ruth for Gertrude; to the Queen also a daisy for light of love as against violets signifying faithfulness. See Furness, i 346 f.; Clarendon, 201, 202. Pray you,] From Q^2. Q^1 *I pray* Ff *Pray* Cam and others *pray you*, Globe, Clarendon, Craig, Crawford, NCE *pray*, 172 pansies,] F^1 *Paconcies*, 173, 174 A . . . fitted.] From Q^2 Ff. Q^1 *A document in madnes, thoughts, remembrance: O God, O God!* 176 herb of grace] From Q^2. Q^1 *hearb a grace* Ff *Herbe-Grace* Cam and others follow Q^2. Furness, Delius, Chambers follow F. o'] $Q^{1, 2}$ Ff *a* Cam and others *o'* Alexander *a* 177 O, you must] From Ff. Q^2 *you may* Q^1 *you must* Dover Wilson: MH, 240, supposes *may* in Q^2 was caught from the preceding line. Q^1 confirms F's *must* Pope, Steevens, etc., *You may* Gordon *O! you may* Cam, etc., follow F. (some *oh.*) Parrott-Craig *you must* thinking *O* a probable interpolation. 179 a] Q^2 *a* Q^1 omits passage. Ff *he* Globe and others *he* Cam, CNS *a'* Alexander *'a* 180 (*Sings*)] Added by Capell. For . . . joy.] On this song and the music to it, see Furness, i 349; also Sh. Music, 13. Anders, 178, notes that there were two versions in Ballet's Lute Book (*c.* 1600) and that possibly the song was originally of Robin Hood. 181 Thought and affliction,] Q^2 *Thought and afflictions*, Q^1 *Thoughts & afflictions*, Ff *Thought, and Affliction*, Editors *Thought and affliction*, 183 (*sings*)] Q^2 *Song* Ff omit. 183-193 And will . . . you.] In Q^1 these lines, with changes, are given in Ofelia's first entry, without indication of singing. For the music to the song, see Knight: *Tragedies*, i 153; Furness, i 350; Sh. Music, 13; Noble, 117 f. 183, 184 a . . . a] From Q^2. Q^1 Ff *he . . . he* Globe and others follow F. Cam, Clarendon, Herford, CNS *a' . . . a'* Alexander *'a . . . 'a* 185, 186 No, . . . deathbed;] As in Johnson. One line in Q^2 Ff. Q^1 in one line has *No, no, hee's gone, and we cast away mone*, 188 was as] From Q^2. Q^1 Ff *as* Cam and others *was as* Delius, NCE *as* Furness *was* 189 All flaxen] Q^2 *Flaxen* Q^1 Ff

He is gone, he is gone,
And we cast away moan.
God a mercy on his soul!

And of all Christian souls, I pray God. God buy you. *Exit.*

LAERTES
Do you see this, O God?

KING
Laertes, I must commune with your grief,
Or you deny me right. Go but apart,
Make choice of whom your wisest friends you will,
And they shall hear and judge 'twixt you and me.
If by direct or by collateral hand
They find us touched, we will our kingdom give,
Our crown, our life, and all that we call ours,
To you in satisfaction; but if not,
Be you content to lend your patience to us,
And we shall jointly labour with your soul
To give it due content.

LAERTES Let this be so:
His means of death, his obscure funeral,
No trophy, sword, nor hatchment o'er his bones,
No noble rite nor formal ostentation,
Cry to be heard, as 'twere from heaven to earth,
That I must call't in question.

KING So you shall;
And where th' offence is let the great axe fall.
I pray you, go with me. *Exeunt.*

All flaxen 190, 191 He . . . moan.] Two lines in Q^1, Johnson, Cam and others. One line in Q^2 Ff. (Q^1 *He is dead,* for *He is gone,*) 192 God a mercy] From $Q^{1, 2}$. Ff Gramercy 193 Christian] From Ff. Q^2 *Christians* Q^1 *christen* I pray God.] From Q^1 Ff. Q^2 omits. Cam and others admit. buy you.] From Q^2. (Q^1 winds up *So God be with you all, God bwy Ladies. God bwy you Loue.*) $F^{1, 2}$ *buy ye.* F^3 *bu' ye.* F^4 *b' w' ye.* Cam and others *be wi' you.* Globe, Craig, Chambers, Gordon, Crawford *be wi' ye.* Kittredge *b' wi' you.* NCE *buy ye.* CNS *bye you.* Alexander *buy you.* 194 Do . . . God?] Q^2 *Doe you this ô God.* Q^1 omits passage. Ff *Do you see this, you Gods?* Cam and others *Do you see this, O God?* Delius *Do . . . this? O God!* NCE follows F. 195 commune] From Q^2 F^{2-4}. F^1 *common* Knight, Craig, Crawford *common* 199 collateral] Q^2 *colaturall* 206 funeral,] From Q^2. Q^1 omits passage. Ff *buriall;* or *burial:* Cam and others *funeral,* or *funeral*— Furness, Delius, Dowden, Craig, Chambers, Crawford, NCE *burial,* or *burial*— 207 trophy, sword,] Q^2 *trophe sword,* Q^1 omits passage. Ff *Trophee, Sword,* hatchment] =a painting of the deceased, hung outside his residence and later transferred to the church where he was buried. Its absence was regarded as suspicious (Scott-Giles, 16). 210 call't] From Q^2. Q^1 omits passage. Ff *call* Cam and others *call't* Chambers *call it*

SCENE VI. ELSINORE. ANOTHER ROOM IN THE CASTLE.

Enter Horatio and others.

HORATIO
What are they that would speak with me?
GENTLEMAN
Seafaring men, sir: they say they have letters for you.
HORATIO
Let them come in.

Exit Gentleman.

I do not know from what part of the world
I should be greeted, if not from Lord Hamlet.

Enter Sailors.

SAILOR God bless you, sir.
HORATIO Let him bless thee too.
SAILOR A shall, sir, and't please him. There's a letter for you, sir: it came from th' ambassador that was bound for England, —if your name be Horatio, as I am let to know it is.
HORATIO (*reads*) 'Horatio, when thou shalt have overlooked this, give these fellows some means to the King. They have letters for him. Ere we were two days old at sea, a pirate of very warlike appointment gave us chase. Finding ourselves too slow of sail, we put on a compelled valour, and in the

SCENE VI.] Added by Capell. ELSINORE. . . . CASTLE.] Added by Ed. after Capell. *Enter . . . others.*] From Q^2. Ff Enter Horatio, with an Attendant. Cam and others Enter Horatio and a Servant. Crawford, Kittredge, NCE, Alexander Enter Horatio with an Attendant. CNS follows Q^2. In Q^1 the scene which is placed here is Scene xiv between Horatio and the Queen. See note to Scene v: *Enter . . . Gentleman.* Granville-Barker supposes that Q^2's *others* in the Stage Direction are gentlemen keeping a polite watch for the King upon Horatio (GB 3, 149). The speech-prefixes in this Scene in Q^2 are: Hora., Hor.; Gent.: Say. For Q^1, see note to Scene v. In F^1: Hora., Hor.; Ser.; Say. 2 GENTLEMAN] Q^2 Gent. Ff Ser. (for Servant). Cam and others prefix for Servant. Crawford Atten. NCE, Alexander Att. CNS Gentleman. Seafaring men,] Q^2 *Sea-faring men* Ff *Saylors* or *Sailors,* Globe and others follow F. Cam, Clarendon, Chambers, Herford, Kittredge, CNS, Alexander follow Q^2. 3 *Exit Gentleman.*] Added by Ed. after Hanmer. 5 greeted, if] Q^2 *greeted. If. Enter Sailors.*] From Q^2. Ff Enter Saylor. Crawford, NCE follow F. 6, 8 SAILOR] Q^2 Ff Say. *or* Sayl. Capell, Cam and others prefix for First Sailor. Crawford, Kittredge, NCE, Alexander prefix for Sailor. 8 A] Q^2 *A* Ff *Hee* or *He* Cam and others *He* Kittredge '*A* CNS *A*' Alexander '*A* and't] F^{1-3} *and't* Q^2 *and* F^4 *an't* Cam and others *an't* Chambers, Parrott-Craig *and't* 9 came] Q^2 *came* Ff *comes* Cam and others *comes* CNS, Alexander *came* ambassador] From Q^2 F^4. F^{1-3} *Ambassadours* 11 HORATIO] Ff omit. (*reads*)] Q^2 omits. Ff Reads the Letter. (Letter is in italics in Ff.) 15 and] Q^2

grapple I boarded them. On the instant they got clear of our ship; so I alone became their prisoner. They have dealt with me like thieves of mercy; but they knew what they did: I am to do a good turn for them. Let the King have the letters I have sent; and repair thou to me with as much speed as thou wouldest fly death. I have words to speak in thine ear will make thee dumb; yet are they much too light for the bore of the matter. These good fellows will bring thee where I am. Rosencrantz and Guildenstern hold their course for England: of them I have much to tell thee. Farewell.

'He that thou knowest thine, HAMLET.'

Come, I will give you way for these your letters;
And do 't the speedier, that you may direct me
To him from whom you brought them. *Exeunt.*

SCENE VII. ELSINORE. ANOTHER ROOM IN THE CASTLE.

Enter King and Laertes.

KING
Now must your conscience my acquittance seal,
And you must put me in your heart for friend,
Sith you have heard, and with a knowing ear,
That he which hath your noble father slain
Pursued my life.

LAERTES It well appears. But tell me
Why you proceeded not against these feats,
So criminal and so capital in nature,

and Ff omit. Cam, etc., admit. Furness, Delius, Craig, Crawford, NCE omit. 15-17 in the grapple . . . prisoner.] Hamlet was first aboard the pirate ship, a fact emphasising his eager attack on piracy and adding to the mystery of his delay in dealing with Claudius, the greater pirate. 19 good] From Ff. Q^2 omits. Cam and others admit. 20 speed] From Q^2. Ff hast *or* haste Cam, Globe, Clarendon, Chambers, Herford, Kittredge, CNS, Alexander *speed* Delius, Dowden, Craig, Crawford, NCE *haste* wouldest] From Q^2 F^{1-3}. F^4 wouldst Cam, etc., *wouldest* Globe, Furness, Delius, Dowden, Craig, Chambers, Crawford *wouldst* 21 thine] Q^2 *thine* Ff your Cam and others *thine* NCE *your* 22 bore] Q^2 *bord* Ff bore Cam and others *bore* (=calibre, importance). 26 He] Q^2 *So* Ff He Editors *He* 27 Come,] Q^2 prefixes Hor. give] Q^2 omits. Ff *giue* Q^4 *make* Cam, Globe, Clarendon, Furness, Chambers, Herford *make* Delius, Dowden, Craig, Crawford, Kittredge, NCE, CNS, Alexander *give* 29 *Exeunt.*] From Q^2. Ff Exit. SCENE VII.] Added by Capell. ELSINORE. . . . CASTLE.] Added by Ed. after Capell. The speech-prefixes in this Scene in Q^2 are: King; Laer.; Messen., Mess.; Quee. In Q^1: King; Lear, Lea.; Queene. In F^1: King, Kin.; Laer.; Mes.; Queen. 6 proceeded] From Ff. Q^2 *proceede* Q^1 omits passage. Editors *proceeded* 7 criminal] Q^2 *criminall* Ff *crimefull* Q^1 omits passage. Cam and others *crimeful* Parrott-Craig *criminall* noting that the word occurs analogously in Cor. III iii 82.

As by your safety, greatness, wisdom, all things else,
You mainly were stirred up.

KING O, for two special reasons,
Which may to you perhaps seem much unsinewed,
But yet to me th' are strong. The Queen his mother
Lives almost by his looks; and for myself—
My virtue or my plague, be it either which—
She is so conjunctive to my life and soul,
That, as the star moves not but in his sphere,
I could not but by her. The other motive,
Why to a public count I might not go,
Is the great love the general gender bear him;
Who, dipping all his faults in their affection,
Work like the spring that turneth wood to stone,
Convert his gyves to graces; so that my arrows,
Too slightly timbered for so loud a wind,
Would have reverted to my bow again
But not where I have aimed them.

LAERTES
And so have I a noble father lost;
A sister driven into desp'rate terms,
Whose worth, if praises may go back again,
Stood challenger on mount of all the age
For her perfections. But my revenge will come.

8 safety, greatness, wisdom,] From Q^2. Q^1 omits passage. Ff *Safety, Wisedome,* Cam and others follow F. CNS follows Q^2. 10 unsinewed,] From $F^{3,4}$. Q^2 *vnsinnow'd,* $F^{1,2}$ *vnsinnowed,* Q^1 omits preliminary part of this Scene and begins: King. *Hamlet from England! is it possible?* 11 But] Q^2 *But* Ff *And* Cam and others *But* Delius, Dowden, Chambers, NCE *And* th' are] Q^2 *tha'r* Ff *they are* The quartos of 1604, 1605, 1611 have *tha'r* That of 1637 has *tha're* The intended form seems to be *th'are* Q 1676, Dyce, Cam, CNS *they're* Pope, Theobald, etc. *are* Globe, Clarendon, Furness, Delius, Dowden, Craig, Chambers, Gordon, Crawford, Herford, Kittredge, NCE *they are* Alexander *th'are* 14 She is] From Q^2. Ff, Cam and others *She's* CNS, Alexander *She is* conjunctive] From Ff. Q^2 *concliue* 20 Work] Q^2 *Worke* Ff *Would* Cam and others *Would,* Alexander *Work* 21 gyves to graces;] Q^2 F^4 spell *gyves* as *Giues* (a normal spelling). F^{1-3} *Gyues* Among conjectures are Theobald's *gybes,* Daniel's *gyres* (which he explains as "his 'wild and whirling' actions"). For *graces;* Elze conj. *graves;* Kellner, p. 1, describes the whole phrase as unintelligible. It means that the King's persecution and confinement (gyves) of Hamlet would in the public count become virtues (graces) in him. 22 loud a wind,] From Ff. Q^2 *loued Arm'd,* Editors follow F. 24 But] Q^2 *But* Ff *And* Cam and others *And* Parrott-Craig, Alexander *But* have aimed] Q^2 *haue aym'd* F^1 *had arm'd* F^{2-4} *had aym'd* (or *aim'd*) Cam, etc., *had aim'd* Alexander have *aim'd* 27 Whose worth,] From Q^2. Ff *Who was* Cam, etc., *Whose worth,*

KING
Break not your sleeps for that. You must not think
That we are made of stuff so flat and dull
That we can let our beard be shook with danger
And think it pastime. You shortly shall hear more.
I loved your father, and we love ourself;
And that, I hope, will teach you to imagine—

Enter a Messenger with letters.

How now? What news?
MESSENGER Letters, my lord, from Hamlet.
These to your Majesty; this to the Queen.
KING
From Hamlet? Who brought them?
MESSENGER
Sailors, my lord, they say; I saw them not.
They were given me by Claudio: he received them
Of him that brought them.
KING Laertes, you shall hear them.
Leave us.

Exit Messenger.

(*Reads*) 'High and mighty, You shall know I am set naked on your kingdom. To-morrow shall I beg leave to see your kingly eyes; when I shall, first asking your pardon thereunto, recount the occasion of my sudden and more strange return.

HAMLET.'

What should this mean? Are all the rest come back?
Or is it some abuse, and no such thing?

30 Break . . . think] Two lines in Ff, ending *that*, . . . *thinke* 35 imagine—] From Ff. Q^3 *imagine*. *Enter . . . letters.*] From Q^3. Ff Enter a Messenger. (F^4 omits a) The Messenger episode is cut in Q^1. See note to l. 10. 36 How . . . news?] From Ff. Q^3 omits. Cam and others admit. Parrot-Craig omit *How . . . news?* and *Letters . . . Hamlet.* thinking these words probably a prompter's addition intended to make matters clear to the audience. Letters, . . . Hamlet.] From Ff. Q^3, Parrot-Craig omit. Cam and others admit. 36, 37 Letters, . . . Queen.] Prose in Ff. 37 These . . . this] Q^2 *These . . . this* Ff *This . . . this* Cam and others *This . . . this* CNS *These . . . these* Alexander *These . . . this* 40, 41 them . . . brought them.] From Q^3. Ff omit *Of . . . them.* Cam and others follow Q^3. 41, 42 Laertes, . . . us.] One line in Q^2. *Exit Messenger.*] From Ff. Q^3 omits. 43 (*Reads*)] Added by Capell 43-46] Italics in Ff. (No letters in Q^1 except that which Horatio tells the Queen he has received in Q^1 Scene xiv.) 45 your] Q^2 F^4 *you* F^{1-3} your Cam, etc. *your* the occasion] From Q^3. Ff th' Occasions pardon thereunto, recount] Q^2 *pardon, therevnto recount* 46 and more strange] From Ff. Q^3 omits. Cam and others admit. 47 HAMLET.'] Q^2 omits. Ff *Hamlet.* 48 What] Q^2 King. *What* 49 abuse, and] From Q^3. Ff *abuse? Or* Cam and others follow Q^3. NCE *abuse, or*

LAERTES
Know you the hand?
KING
'Tis Hamlet's character. 'Naked'!
And in a postscript here, he says 'alone.'
Can you advise me?
LAERTES
I am lost in it, my lord. But let him come.
It warms the very sickness in my heart
That I shall live and tell him to his teeth,
'Thus did'st thou.'
KING If it be so, Laertes,—
As how should it be so? how otherwise?—
Will you be ruled by me?
LAERTES Ay, my lord,
So you will not o'errule me to a peace.
KING
To thine own peace. If he be now returned,
As checking at his voyage, and that he means
No more to undertake it, I will work him
To an exploit now ripe in my device,
Under the which he shall not choose but fall.
And for his death no wind of blame shall breathe;
But even his mother shall uncharge the practice,
And call it accident.
LAERTES My lord, I will be ruled;

51-53 'Tis . . . me?] Arranged as in Q^2. Prose in Ff. Q^1 omits passage. 51, 52 character . . . And] Q^2 *caracter. Naked, And.* F^1 *Character, naked and* F^{2-4} *Character, naked, and* 'Naked!' . . . 'alone.'] Inverted commas added by Johnson. 53 advise] From Ff. Q^2 *deuise* Q^1 omits passage. Cam and others *advise* CNS, Alexander *devise* (*devise me* is an unusual construction and *deuise* could be a misreading of *aduise*; but *deuise* may be right.) Parrott-Craig have *deuise*, meaning 'conjecture,' treating *me* as ethical dative. 54 I am] Q^2 *I am* Ff *I'm* Q^1 omits passage. Cam and others *I'm* Chambers, Kittredge, CNS, Alexander *I am* 56 shall] From Q^1 Ff. Q^2 omits. 57 did'st] Q^2 *didst* Ff *diddest* The corresponding passage in Q^1 is *At it my iocund heart doth leape for ioy, That I shall liue to tell him, thus he dies.* From Q^1 one might assume that Q^{2}'s *didst* is a misreading of *diest* Against this is F's *diddest* Furness records Marshall, 1875, as reading *diest* Cam and others *didest* Delius, Craig, Gordon, CNS *diddest* Crawford, Parrott-Craig *didst* 57-59 If . . . me?] Q^2's arrangement. Two lines in Ff, ending *so: . . . me?* (our *so? . . . me?*). 59, 60 Ay, . . . peace.] Steevens's arrangement. One line in Q^2. In Ff one line, *If so you'l not o'errule me to a peace.* (F^4 *If so,*) Cam and others follow Steevens. NCE *Ay, my lord, If so you'll . . . peace.* 62 checking at] From Ff. Q^2 *the King at* Q^1 omits passage. Cam and others follow F. 68-81 LAERTES My . . . graveness.] From Q^2. Q^1 Ff omit passage. Cam and others admit.

The rather, if you could devise it so
That I might be the organ.

KING It falls right.
You have been talked of since your travel much,
And that in Hamlet's hearing, for a quality
Wherein, they say, you shine. Your sum of parts
Did not together pluck such envy from him
As did that one, and that in my regard
Of the unworthiest siege.

LAERTES What part is that, my lord?

KING
A very riband in the cap of youth,
Yet needful too; for youth no less becomes
The light and careless livery that it wears
Than settled age his sables and his weeds,
Importing health and graveness. Two months since,
Here was a gentleman of Normandy.
I have seen myself, and served against, the French,
And they can well on horseback: but this gallant
Had witchcraft in't. He grew unto his seat,
And to such wondrous doing brought his horse
As had he been incorpsed and demi-natured
With the brave beast. So far he topped my thought
That I, in forgery of shapes and tricks,
Come short of what he did.

LAERTES A Norman was't?

KING
A Norman.

LAERTES
Upon my life, Lamord.

KING The very same.

LAERTES
I know him well. He is the brooch indeed
And gem of all the nation.

77 riband] Q^2 *ribaud* 81 Two months since,] From Q^2. Q^1 omits passage. Ff *Some two Monthes hence* Cam and others follow Q^2. 83 I have] From Q^2. Q^1 omits passage. Ff *I'ue* Cam and others *I've* Delius, Dowden, Chambers, Kittredge, CNS, Alexander *I have* 84 can] Q^2 *can* Q^1 omits passage. Ff *ran* Cam and others *can* 85 unto] From Q^2. Ff *into* Cam and others *unto* Furness, Craig, NCE *into* 88 topped my] Q^2 *topt me* Q^1 omits. Ff *past my* Cam and others *topp'd my* or *topped my* NCE *pass'd my* 92 Lamord.] From Q^2. Q^1 omits references to Lamord. Ff Lamound. Malone suggested Lamode. Pope, etc., Cam, Globe, Clarendon, Chambers, Herford, Crawford *Lamond.* Delius, Dowden, Craig, CNS, Alexander *Lamord.* Kittredge, NCE *Lamound.* Parrott-Craig *Lamound.* These last suggest Shakespeare had in mind Pietro Monte mentioned in *Il Cortegiano*, rendered as *Peter Mount* in Hoby's version. 94 the]

KING
He made confession of you,
And gave you such a masterly report
For art and exercise in your defence,
And for your rapier most especial,
That he cried out, 'twould be a sight indeed
If one could match you. The scrimers of their nation,
He swore had neither motion, guard, nor eye,
If you opposed them. Sir, this report of his
Did Hamlet so envenom with his envy
That he could nothing do but wish and beg
Your sudden coming o'er, to play with you.
Now, out of this—
LAERTES What out of this, my lord?
KING
Laertes, was your father dear to you?
Or are you like the painting of a sorrow,
A face without a heart?
LAERTES Why ask you this?
KING
Not that I think you did not love your father,
But that I know love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abate it;
And nothing is at a like goodness still,
For goodness, growing to a plurisy,
Dies in his own too much. That we would do
We should do when we would; for this 'would' changes
And hath abatements and delays as many

Q² *the* Ff *our* Cam and others *the* 95 made] F¹ *mad* 98 especial,] From Q². Ff *especially*, (F¹ ends the word in *y*ᵉ). Globe and others *especially*, Cam, Clarendon, Chambers, Herford, CNS, Parrott-Craig, Alexander *especial*, 100-102 you. . . . them. Sir,] Q² *you; the . . . them; sir* Ff *you Sir.* or *you, Sir.*, omitting *The . . . them.* Cam, etc., follow Q² (stops various). 100 scrimers] Q² *Scrimures* 101 motion,]=mastery of movement in fencing. 105 you.] Q² *you* Ff *him;* Capell, Malone, etc., Kittredge, Alexander *you.* Cam and others *him.* 106 this—] From F⁴. Q² F¹⁻³ *this.* Rowe's dash, generally adopted. What] Q² *What* Ff *Why* Cam and others *What* 112 passages of proof,]=events or experiences that test and confirm. 114-123 There . . . ulcer:] From Q². Q¹ Ff omit. Editors admit. 115 wick] From Rowe. Q² *weeke* 117 plurisy,] Q² *plurisie*, Rowe, etc., *pleurisie* Warburton conj., Hanmer *plethory* It was supposed that the word was derived from *plus, pluris*, not from πλευρά The sense in this passage is that of superabundance, excess (see NED); and the spelling *plurisy* seems preferable. Cam and others *plurisy*, Alexander *pleurisy*,

As there are tongues, are hands, are accidents,
And then this 'should' is like a spendthrift sigh,
That hurts by easing. But, to the quick o' th' ulcer:
Hamlet comes back. What would you undertake,
To show yourself in deed your father's son
More than in words?

LAERTES To cut his throat i' th' church.

KING
No place indeed should murther sanctuarize;
Revenge should have no bounds. But, good Laertes,
Will you do this, keep close within your chamber.
Hamlet returned shall know you are come home.
We'll put on those shall praise your excellence
And set a double varnish on the fame
The Frenchman gave you; bring you in fine together
And wager on your heads. He, being remiss,
Most generous and free from all contriving,
Will not peruse the foils, so that with ease,
Or with a little shuffling, you may choose
A sword unbated, and in a pass of practice
Requite him for your father.

LAERTES I will do't;
And for that purpose I'll anoint my sword.
I bought an unction of a mountebank,
So mortal that, but dip a knife in it,
Where it draws blood no cataplasm so rare,
Collected from all simples that have virtue
Under the moon, can save the thing from death

122 spendthrift sigh,] From Q 1676. Q^2 *spend thirfts sigh,* Cam and others *spendthrift sigh,* Chambers *spendthrift's sigh,* Alexander *spendthirft's sigh* Clarendon, 206, compares *2 Henry VI* III ii 63, *blood-drinking sighs*; and M.N.D. III ii 97, showing that *sighs* were thought to exhaust vitality; and explains this passage as meaning "that the mere recognition of a duty without the will to perform it, while it satisfies for a moment, enfeebles the moral nature." 125 in deed your . . . son] Q^2 *indeede your fathers sonne* Q^1 omits passage. $F^{1, 2}$ *your Fathers sonne indeed,* F^3 *your Father's son indeed,* F^4 *your Father's Son in deed,* Cam and others *your father's son in deed* (Chambers *indeed*). Alexander follows Q^2. 127 sanctuarize;] Q^2 *sanctuarise,* Q^1 omits passage. F^1 *Sancturize;* 134 on] Q^2 *ore* Q^1 version differs. Ff *on* Cam and others *on* 138 unbated,] = not blunted with a button on the point. pass] Q^2 *pace* F^1 *passe* 139 Requite] $F^{1, 2}$ *Requit* 139-148 I will . . . death.] Duthie, 250, points out that in Q^2 Laertes himself proposes the poisoned foil, whereas in Q^1 and *Der Bestrafte Brudermord* the proposal is the King's (Q^1 xv 21-24). 140 that] Ff *that* Q^2 omits. Q^1 version differs. 142 that, but dip] Q^2 *that but dippe* Ff *I but dipt* Globe, Craig, Chambers, Crawford, Herford, Kittredge, NCE *that, but dip* Cam, Clarendon, Furness, Delius, Dowden, CNS, Alexander *that but dip*

That is but scratched withal. I'll touch my point
With this contagion, that, if I gall him slightly,
It may be death.

KING Let's further think of this;
Weigh what convenience both of time and means
May fit us to our shape. If this should fail,
And that our drift look through our bad performance,
'Twere better not assayed. Therefore this project
Should have a back or second, that might hold
If this did blast in proof. Soft! let me see:
We'll make a solemn wager on your cunnings.
I ha't:
When in your motion you are hot and dry—
As make your bouts more violent to that end—
And that he calls for drink, I'll have prepared him
A chalice for the nonce; whereon but sipping,
If he by chance escape your venomed stuck,
Our purpose may hold there. But stay, what noise?

Enter Queen.

How now, sweet Queen!

146 That] Q^2 Ff *That* Kittredge *This* 147, 148 With . . . death.] One line in Q^2. 150 shape. If . . . fail,] Q^2 *shape if . . . fayle,* Q^1's version differs. F^{1-3} *shape, if . . . faile;* F^4 *shape if . . . fail;* Delius and others *shape. If . . . fail,* Cam, Globe, Clarendon, Herford *shape: if . . . fail,* 154 did] Q^2 *did,* Q^1's version differs. Ff *should* Globe and others *should* Cam, Clarendon, Kittredge, CNS, Alexander *did* 155 cunnings.] Q^2 *cunnings,* F^{1-3} *commings,* F^4 *comings,* Cam and others *cunnings:* (with variety of punctuations). Delius, etc., *cunnings,*— 156, 157 I ha't: . . . dry—] As arranged by Johnson. One line in Q^2 Ff. Q^1 differs. 156 I ha't:] From Ff. Q^2 *I hate,* Q^1 differs. Cam and others *I ha't:* 157, 158 dry— . . . end—] Q^2 Ff *dry, . . . end,* 158 that] Q^2 *that* Q^1 omits passage. Ff *the* 159 prepared] Q^2 *prefard* Q^1 differs. Ff *prepar'd* Capell, Malone and others *prefer'd* CNS *preferred* Cam and others *prepar'd* Q^1's line here is *I'le haue a potion that shall ready stand,* which supports the reading *prepared him* rather than *preferred him* Parrott-Craig treated *prefard* as a recognised variant of *preferred,* meaning 'offered.' Alexander *preferr'd* 162 But . . . noise?] From Q^2. (In Q^1 Leartes here says *Here comes the Queene.*) Ff omit. Cam and others admit. Globe, Herford, NCE omit. *Enter Queen.*] Follows *Queen!* in Ff. Parrott-Craig consider that F substituted *how sweet Queene.* (see next note) to cut out the noise and introduce the Queen. 163 How . . . Queen!] From F^{2-4}. F^1 *how sweet Queene.* Q^2 omits. Q^1 *How now Gertred, why looke you heauily?* Cam, Globe, Clarendon, Delius, Dowden, Craig, Herford Kittredge follow F^2. NCE follows F^1. CNS, Parrott-Craig, Alexander omit. Dover Wilson: MH, 245-247, thinks there may be no omission in Q^2 and that $F^{1, 2}$'s *how* [*now,*] *sweet Queene.* may be a scribal substitution for *But stay, what noise?* Q^1's evidence, however, is that a 'How now' phrase occurred at this point. See also note to *Richard III* I iv 1.

QUEEN
One woe doth tread upon another's heel,
So fast they follow. Your sister's drowned, Laertes.
LAERTES
Drown'd! O, where?
QUEEN
There is a willow grows askant the brook,
That shows his hoar leaves in the glassy stream.
Therewith fantastic garlands did she make
Of crow-flowers, nettles, daisies, and long purples,
That liberal shepherds give a grosser name,
But our cold maids do dead men's fingers call them.
There, on the pendent boughs her coronet weeds
Clamb'ring to hang, an envious sliver broke;
When down her weedy trophies and herself
Fell in the weeping brook. Her clothes spread wide,
And mermaid-like a while they bore her up;
Which time she chanted snatches of old tunes,
As one incapable of her own distress,

165 they] Q^2 *they* Q^1 omits passage. Ff *they'l* or *they'll* Cam and others *they* 167 askant the] Q^2 *ascaunt the* (In Q^1 the Queen describes Ofelia as *Sitting vpon a willow by a brooke*,) Ff *aslant a* Capell *ascaunt a* Cam and others *aslant a* CNS *askant the* Alexander *aslant the* Parrott-Craig *ascaunt the* Collier and Kittredge remark that *ascaunt* has the same meaning as *aslant*. NED treats *ascaunt* as apparent variant of *askance*. The modern spelling would be *askant* or *ascant*. Wright: DD, i 78, records as used in N. Yorks dialect. Whitman in *When lilacs last in the dooryard bloom'd*, st. 15, has *I saw askant the armies*, 168 hoar] Q^2 *horry* Q^1 omits passage. Ff *hore* or *hoar* Cam and others *hoar* 169 Therewith . . . make] From Q^2. (Q^1 speaks of Ofelia *Hauing made a garland of sundry sortes of floures*,) Ff *There with . . . come*, Capell, Steevens, Collier, CNS, Parrott-Craig, Alexander follow Q^2. Cam and others follow F. 172 cold] Q^2 *cull-cold* Q^1 omits passage. Ff *cold cull* looks like a false start, which unfortunately survived. 173 coronet] Q^2 *cronet* 174 envious sliver] From Q^2 Ff. Q^1 *enuious sprig* 175 her] Q^2 *her* Q^1 omits passage. Ff *the* Cam and others *her* NCE *the* 178 tunes,] Q^2 *laudes*, Q^1 Ff *tunes*, Collier, Keightley, CNS, Alexander *lauds*, Cam and others *tunes*, *tunes* could be a misreading of MS. *lauds* and *vice versa*. Grant White thought *lauds* inappropriate as applied to what we know of Ophelia's singing; and Chambers (Warwick edn., 205) thought *tunes* more suitable. But, as Hudson remarked, *chanted* rather favours *lauds*, Greg: PE, 59, could not believe that Q^2's compositor invented *lauds* and concluded that the playhouse scribe invented the much easier *tunes*, Dover Wilson: MH, 71, 72, interprets *lauds* as hymns of praise or vernacular hymns, and thinks it possible that Shakespeare had in mind Psalms cxlviii-cl, which are sung at the service of Lauds. In our view, *lauds* is inappropriate and is possibly a misreading of *tunes*, and the evidence of Q^1 is of decided importance, but Parrott-Craig treat Q^1's *tunes* as an early change by actor or prompter

Or like a creature native and indued
Unto that element: but long it could not be
Till that her garments, heavy with their drink,
Pulled the poor wretch from her melodious lay
To muddy death.

LAERTES Alas, then she is drowned!

QUEEN
Drowned, drowned.

LAERTES
Too much of water hast thou, poor Ophelia,
And therefore I forbid my tears; but yet
It is our trick: nature her custom holds,
Let shame say what it will. When these are gone,
The woman will be out. Adieu, my lord.
I have a speech o' fire that fain would blaze,
But that this folly drowns it. *Exit.*

KING Let's follow, Gertrude.
How much I had to do to calm his rage!
Now fear I this will give it start again:
Therefore let's follow. *Exeunt.*

ACT V

SCENE I. ELSINORE. A CHURCHYARD.

Enter two Clowns, gravediggers, with spades and mattocks.

FIRST CLOWN Is she to be buried in Christian burial when she wilfully seeks her own salvation?

and read *laudes*, *tunes*, however, better suits *lay* in l. 183. 182 their] Q^2 *theyr* Q^1 *their* F^1 *her* 183 lay] Q^2 *lay'* F^1 *buy*, F^{2-6} *by* or *by*, Editors *lay* 184 she is drowned!] Q^2 *she is drownd.* Ff *is she drown'd?* Q^1 *So, she is drownde:* Globe, Clarendon, Craig, Chambers, Crawford, Herford, Kittredge, CNS *she is drown'd?* Furness, Delius, NCE follow F. Cam, Dowden, Alexander *she is drown'd! Alas, then* favours an affirmative statement. Q^1 has *So, she is drownde:* which supports it. According to Granville-Barker, at l. 185 Gertrude breaks into a passion of weeping; and in spite of himself, Laertes weeps too (GB 3, 156). 191 o'] Q^2 *a* Ff *of* Q^1 omits passage. Cam and others *of* CNS, Parrott-Craig, Alexander *o'* 192 drowns] Q^2 *drownes* Q^1 omits passage. F^1 *doubts* F^{2-6} *drownes* or *drowns* Rowe and others *drowns* Knight, Dyce, Cam and others *douts* Parrott-Craig *drownes* with a reference to *Wint. Tale* II i 111-12. ACT·V SCENE I.] From Q 1676 and Rowe. Omitted in $Q^{1, 2}$ Ff. ELSINORE. A CHURCHYARD.] Added by Ed. after Capell. *gravediggers . . . mattocks.*] Added by Ed. (The first gravedigger is Sexton, l. 148.) The speech-prefixes in this Scene in Q^2 are: Clowne, Clow.; Other; Ham.; Hora., Hor.; Laer.; Doct.; Quee.; King; All. In Q^1: Clowne; 2.; Ham.;

SECOND CLOWN I tell thee she is: therefore make her grave straight. The crowner hath sat on her, and finds it Christian burial.

FIRST CLOWN How can that be, unless she drowned herself in her own defence?

SECOND CLOWN Why, 'tis found so.

FIRST CLOWN It must be *se offendendo:* it cannot be else. For here lies the point: if I drown myself wittingly, it argues an act; and an act hath three branches: it is, to act, to do, to perform. Argal, she drowned herself wittingly.

SECOND CLOWN Nay, but hear you, goodman delver.

FIRST CLOWN Give me leave. Here lies the water: good. Here stands the man: good. If the man go to this water and drown himself, it is, will he, nill he, he goes: mark you that. But if the water come to him and drown him, he drowns not himself: argal, he that is not guilty of his own death shortens not his own life.

SECOND CLOWN But is this law?

FIRST CLOWN Ay, marry, is't: crowner's quest law.

SECOND CLOWN Will you ha' the truth an't? If this had not been a gentlewoman, she should have been buried out o' Christian burial.

FIRST CLOWN Why, there thou sayst: and the more pity that great folk should have countenance in this world to drown or

Hor.; Lear.; Priest; Queene; King. In F¹: Clown, Clo.; Other; Ham.; Hor.; Laer.; Priest; Queene, Qu.; King, Kin.; Gen. (Gen. corresponds to Horatio in Q².) 1, 3, etc.] FIRST CLOWN . . . SECOND CLOWN] Cam and others prefix for First and Second Clown. Crawford [First] Clo. . . . Other. Kittredge (after Ff) Clown. . . . Other. 1 when she] From Q². Q¹ differs. Ff *that* Cam and others *that* Kittredge, CNS, Alexander *when she* 3 is: therefore] Q² *is, therfore* Q¹ omits passage. Ff *is, and therefore* Cam and others follow F. Kittredge, CNS, Alexander follow Q². 9 *se offendendo:*] Q² *so offended,* Q¹ omits passage. Ff Se offendendo, Editors follow F (=in self-offence: a blunder for *se defendendo,* in self-defence). 10 if I . . . wittingly,] Thought to refer to a case concerning the suicide of Sir James Hales which was argued on three points of law. See Barton, 51-54; Furness, 376. 11 to act,] Q² *to act,* Q¹ omits passage. Ff *an Act* Cam and others *to act,* 11, 12 to perform. Argal,] Q² *to performe, or all;* Q¹ omits passage. Ff *and to perfome; argall* Cam and others *and to perform: argal,* (Kittredge, NCE *perform;*) Globe *to perform: argal.* Chambers to *perform. Argal,* CNS *and to perform—argal,* Parrott-Craig *to performe, argall,* Alexander *to perform; argal,* 16 himself,] F¹ *himsele;* 19 life.] Q¹ winds up its distorted version of this speech with *Y'are gone, goe y'are gone sir.* 22-24 Will . . . burial.] Q¹ has *I but see, she hath christian buriall, Because she is a great woman.* 22 an't?] Q² *an't,* Q¹ text differs. Ff *on't:* Cam and others *on't?* Kittredge, CNS, Alexander *an't?* 23 o'] Q² *a* Q¹ omits passage. Ff *of* Cam and others *o'* Delius, Chambers, NCE *of* CNS, Alexander *a*

hang themselves more than their even-Christen. Come, my spade. There is no ancient gentlemen but gard'ners, ditchers and gravemakers. They hold up Adam's profession.

SECOND CLOWN Was he a gentleman?

FIRST CLOWN A was the first that ever bore arms.

SECOND CLOWN Why, he had none.

FIRST CLOWN What, art a heathen? How dost thou understand the Scripture? The Scripture says Adam digged: could he dig without arms? I'll put another question to thee: if thou answerest me not to the purpose, confess thyself—

SECOND CLOWN Go to.

FIRST CLOWN What is he that builds stronger than either the mason, the shipwright, or the carpenter?

SECOND CLOWN The gallows-maker; for that frame outlives a thousand tenants.

FIRST CLOWN I like thy wit well, in good faith. The gallows does well. But how does it well? It does well to those that do ill. Now, thou dost ill to say the gallows is built stronger than the church. Argal, the gallows may do well to thee. To't again, come.

SECOND CLOWN 'Who builds stronger than a mason, a shipwright, or a carpenter?'

FIRST CLOWN Ay, tell me that, and unyoke.

SECOND CLOWN Marry, now I can tell.

FIRST CLOWN To't.

SECOND CLOWN Mass, I cannot tell.

Enter Hamlet and Horatio, afar off.

27 even-Christen.] Q^2 *euen Christen:* (for *more . . . euen-Christen.* Q^1 has *more than other people:*) Ff *euen Christian.* Cam and others *even Christian.* Delius *even-Christian.* Capell, Furness, Kittredge, CNS *even-Christen.* Parrott-Craig *euen Christen:* Alexander *even Christen. even-Christen*, also spelt *emchristen*, meaning fellow Christian, was an archaic form, familiar in Middle English (Chaucer, Piers Plowman, etc.), used here characteristically by the Sexton. 29, 30 Adam's . . . gentleman?] Alludes to the old proverb on which John Ball preached at Blackheath, "When Adam delved, and Evé span, Who was then a gentleman." See Holinshed, 272. There are two allusions to the words in *2 Henry VI.* See also Tilley: A, 30, for parallel uses of the proverb. 31 A] Q^2 *A* Q^1 omits passage. Ff *He* Cam and others *A'* Globe, Delius, Chambers, NCE *He* Kittredge, Alexander *'A* 32-35 SECOND CLOWN Why, . . . arms?] From Ff. $Q^{1, 2}$ omit. Editors admit. 36 thyself—] Q^2 *thy selfe.* Ff *thy selfe*— 40 frame] From Ff. Q^2 omits. Q^1 omits passage. Cam and others *frame* 49 Ay, . . . unyoke.] Phrase alluding to unyoking the team at the end of field-work, here meaning "expound and be done with it." 52 *Enter . . . off.*] From Ff. Q^2 Enter Hamlet and Horatio, after *meet.* l. 61. In Q^1 after line corresponding to l. 57.

FIRST CLOWN Cudgel thy brains no more about it, for your dull ass will not mend his pace with beating, and when you are asked this question next, say 'A grave-maker.' The houses he makes lasts till doomsday. Go, get thee to Yaughan: fetch me a stoup of liquor.

Exit Second Clown.

He digs, and sings.

In youth, when I did love, did love,
Methought it was very sweet,
To contract, O, the time, for-a my behove,
O, methought, there-a was nothing-a meet.

55, 56 houses he makes lasts] From Q^3. Q^1 *houses he builds Last* Ff *Houses that he makes, lasts* (F^4 *last*) Cam and others *houses that he makes last* Kittredge, CNS, Parrott-Craig, Alexander follow Q^3. NCE follows F. 56, 57 doomsday. . . . liquor.] Q^1 *Doomes-day. Fetch me a stope of beere, goe.* 56 to Yaughan: fetch] Q^2, Parrott-Craig *in, and fetch* Q^1 *Fetch.* Ff *to* Yaughan, *fetch* Cam and others *to Yaughan; fetch* Globe, Clarendon, Herford *to Yaughan: fetch* CNS *to Yaughan, and fetch* Yaughan has not been identified. The word may represent Johan or Yohan, the name of a tavern-keeper known to the audience (*cf.* Ingleby, 36). In the Scene at the Mitre in Jonson's *Every Man Out*, v vi, reference is made to *a* Iew, *one YOHAN* (Jonson, iii 583, ix 478). 57 stoup] Q^2 *soope* Q^1 *stope* Ff *stoup* or *stoupe* or *stoape* *Exit . . . Clown.*] Added by Rowe. *He . . . sings.*] Added by Rowe. Q^2 Song. Ff Sings. Q^1 omits. 58 In youth, *etc.*] Instead of the three verses sung in Q^2 Ff, Q^1 has two versions of the third verse, the first of which is:

A pick-axe and a spade,
A spade for and a winding sheete,
Most fit it is, for t'will be made,
For such a ghest most meete.

The songs are in italics in Ff. The three verses are a travesty of lines in Lord Vaux's *The Image of Death* which became a popular ballad, known as *The aged lover renounceth love.* Noble, 119, 120, gives the text from Harleian MS., 1703, fol. 100; and a version was printed in *Tottel's Miscellany.* Text also in Furness, i 380 f. For musical settings see Furness, i 382, 385; Sh. Music, 14, 15; and Anders, 168. 60 contract, O,] Q^2 *contract ô*, Q^1 omits this verse. Ff contract O Cam and others *contract, O,* Delius, Craig, Gordon, Crawford *contract, O!* Furness, Dowden *contract, Oh!* Kittredge *contract—O—* CNS *contract o'* Parrott-Craig *contract, ô,* Alexander joins up with *the*, reading *contract-o-the* for-a] Q^2 Ff *for a* Cam and others *for-a* Globe, Chambers, Herford, NCE *for, ah,* Delius *for-a!* Furness, Dowden *for, Ah!* Kittredge *for-a-* CNS *for a* 61 there-a was nothing-a] Q^2 *there a was nothing a* Ff *there was nothing* Globe and others follow F. Cam, Clarendon *there-a was nothing-a* Delius *there was nothing-a* Kittredge *there-a-was nothing-a-* CNS *there a was nothing a* Alexander *there-a-was nothing-a* These additional *a*'s are audible breathings, like Autolycus's in *Winter's Tale* IV iii, and Sam Weller's in ch. xliii of *Pickwick Papers.*

HAMLET Has this fellow no feeling of his business that a sings in grave-making?
HORATIO Custom hath made it in him a property of easiness.
HAMLET 'Tis e'en so. The hand of little employment hath the daintier sense.
FIRST CLOWN (*sings*)

But age, with his stealing steps,
Hath clawed me in his clutch,
And hath shippéd me into the land,
As if I had never been such.

Throws up a skull.

HAMLET That skull had a tongue in it, and could sing once. How the knave jowls it to the ground, as if 't were Cain's jawbone, that did the first murder! This might be the pate of a politician, which this ass now o'er-reaches, one that would circumvent God, might it not?
HORATIO It might, my lord.

62 business that a sings in] Q^2 *busines? a sings in* (Q^1 here has *Hath this fellow any feeling of himselfe, That is thus merry in making of a graue?*) Ff *businesse, that he sings at* Cam and others follow F (Delius reading *Hath this* etc.). CNS *business that a' sings in* Parrott-Craig *busines? a sings* Alexander *business, that 'a sings in* 64 property of easiness.] =quality of indifference. 66 daintier] Q^2 *dintier* 67 FIRST CLOWN (*sings*)] Q^2 Clow. . . . Song. Ff Clowne Sings. Q^1 omits. 68 clawed] From Q^2. Ff *caught* Cam and others follow Q^2. NCE *caught* (the original poem had *clawed*). 69 into] Q^2 *into* Ff *intill* Cam and others *intil* (the original poem had *into*). Dover Wilson: MH, i 148, thinks *intill* the original form in *Hamlet*. 70 *Throws up a skull.*] Added by Capell. Q^1, against the line *Most . . . made*, (see note to l. 58 above), has a stage direction "he throwes vp a shouel." Noble, 123, takes *shouel* to mean a *shovelful*. *shouel* however must be a misreading of *skull*. Several lines later in Q^1 Hamlet exclaims *Looke you, there's another* Horatio., referring to another skull on which he proceeds to moralise as in our ll. 91-103. 72 knave . . . ground,] Q^2 Ff *knaue iowles it to the ground*, (Ff *th'*) Q^1 *slaue joles their heads against the earth*. 't were] From Q^2. Q^1 omits passage. Ff *it were* Cam and others *it were* Kittredge, CNS, Alexander *'t were* Cain's jawbone,] Not Cain's own jawbone. Skeat in N. & Q., 2nd series, 1880, p. 143, and *Academy*, 26 Oct., 1895, shows that there was an old tradition, mentioned in *Cursor Mundi*, l. 1071 (ed. Morris, EETS, i 70), that Cain slew Abel with the cheek-bone of an ass. The relative *that* which follows refers to *Cain*. 73 This] Q^2 *this* Q^1 omits passage. Ff *It* Cam and others *It* Delius, Craig, Crawford, Kittredge, CNS, Alexander *This* 74 o'er-reaches;] From Q^2. Q^1 omits passage. F^1 *ore Offices:* F^{2-4} *ore-Offices:* ($F^{3,4}$ *o're-*) would] From Q^2. Q^1 omits passage. Ff *could* Rowe and others *could* Cam and others *would*

HAMLET Or of a courtier, which could say 'Good morrow, sweet lord! How dost thou, sweet lord?' This might be my lord Such-a-one, that praised my lord Such-a-one's horse when a meant to beg it, might it not?

HORATIO It might, my lord.

HAMLET Why, e'en so. And now my Lady Worm's, chopless, and knocked about the mazzard with a sexton's spade. Here's fine revolution, and we had the trick to see't. Did these bones cost no more the breeding, but to play at loggats with them? Mine ache to think on't.

FIRST CLOWN (*sings*)

A pickaxe, and a spade, a spade,
For and a shrouding sheet:
O, a pit of clay for to be made
For such a guest is meet.

Throws up another skull.

HAMLET There's another. Why may not that be the skull of a lawyer? Where be his quiddities now, his quillets, his cases,

78 thou, sweet lord?'] Q^3 *thou sweet lord?* Q^1 omits passage. Ff *thou, good Lord?* Capell and others, Cam, Clarendon, Alexander follow Q^3. Globe and others follow F. Dover Wilson: MH, 284, considers that the variation (*good*) in F is preferable to the repetition of *sweet* in Q^3. On the other hand the repetition in Q^2 is typical of the obsequious courtier. 79 a] Q^2 *a* Q^1 Ff *he* Cam and others *he* CNS *a'* Alexander *'a* meant] Q^2 *went* Q^1 Ff *meant* Editors *meant* 81 It might,] From Q^2. Q^1 omits passage. Ff *I,* Cam and others *Ay,* CNS *It might,* 82 Worm's, chopless,] Q^2 *wormes Choples,* Q^1 omits passage. $F^{1,2}$ *Wormes, Chaplesse,* $F^{3,4}$ *Worme's, Chapless,* (F^3 *Chapless,*) (F^4 *Chap less,*) Cam and others *Worm's; chapless,* Chambers, Kittredge, Alexander *Worm's, chapless,* CNS *Worm's, chopless chop, chops,* now colloquial and dialect, was a variant of *chap, chaps.* 83 mazzard] Q^2 *massene* F^1 *Mazard* F^{2-4} *Mazzard* Editors *mazzard* or *mazard* 84 and] Q^2 *and* Q^1 omits passage. Ff *if* Cam, Globe, Clarendon, Furness, Delius, Craig, Gordon, Crawford, Herford, Kittredge, CNS, Alexander *an* Chambers *and* NCE *if* 85 loggats] Q^2 *loggits* F^{1-3} *Loggets* F^4 *Loggers* [=kind of skittles. "In loggats, bones were substituted for wooden pins by boys and rustics, and another bone was thrown at them" (Sh. Eng., ii 466)]. Wright in Clarendon describes the game as a kind of bowls played on an ash-strewn floor. them?] Q^2 *them:* Ff *'em?* Cam and others *'em?* CNS, Alexander *them?* 86 FIRST CLOWN (*sings*)] Q^2 Clow. . . . Song. Ff Clowne sings. 90 *Throws . . . skull.*] Added by Capell. See note to l. 70. 91 There's another.] From Q^2 Ff. Q^1 *Looke you, there's another* Horatio. (See note to l. 70). may not that] Q^2 *may not that* Q^1 *mai't not* Ff *might not that* Cam and others follow Q^2. NCE follows F. 92 quiddities] From Q^2. (Q^1's phrase is *now where is your Quirkes and quillets now,*) Ff *Quiddits* Cam and others *quiddities* Furness, Delius, Dowden, Kittredge, NCE *quiddits* (*quiddity,* adapted from scholastic Latin *quidditas*=legal subtlety. Nares treats *quiddit* as a contraction of *quiddity.*) quillets,] Q^2 *quillites,* Q^1

his tenures, and his tricks? Why does he suffer this rude knave now to knock him about the sconce with a dirty shovel, and will not tell him of his action of battery? Hum! This fellow might be in's time a great buyer of land, with his statutes, his recognizances, his fines, his double vouchers, his recoveries. Is this the fine of his fines and the recovery of his recoveries, to have his fine pate full of fine dirt? Will vouchers vouch him no more of his purchases, and double ones too, than the length and breadth of a pair of indentures? The very conveyances of his lands will scarcely lie in this box; and must th' inheritor himself have no more, ha?

HORATIO Not a jot more, my lord.

HAMLET Is not parchment made of sheepskins?

HORATIO Ay, my lord, and of calfskins too.

HAMLET They are sheep and calves which seek out assurance in that. I will speak to this fellow. Whose grave's this, sirrah?

FIRST CLOWN Mine, sir.

(*Sings*) O, a pit of clay for to be made
For such a guest is meet.

quillets Ff *Quillets?* Cam and others *quillets*, Capell, etc., CNS, Parrott-Craig *quillities*, Dover Wilson: MH, 268, thinks the Q^2 compositor clearly omitted an *i* in *quillites* and opposes the reading *quillets*. Q^1 Ff agree on this form of the word. *1 Henry VI* II iv 17 has *sharpe Quillets of the Law*, and the word recurs in *2 Henry VI* III i 261, and again in LLL IV iii 282. (*Quillets* = nice points of law; etymology uncertain: see Furness, i 386, and NED.) 93-95 Why . . . battery?] Q^1:

Me thinkes he should indite that fellow
Of an action of Batterie, for knocking
Him about the pate with's shouel:

93 rude] Ff *rude* Q^2 *madde* Cam and others *rude* Parrott-Craig adhere to *madde* as giving good sense. 97, 98 his recoveries. Is . . . recoveries, to] Q^2 omits *Is . . . recoveries,* (reading *his recoveries, to*) Ff *his Recoueries: Is . . . Recoueries, to* Cam and others follow F. 99 Will vouchers] From Q^2. Q^1 text differs. Ff *will his Vouchers* Cam and others follow F. 100 double ones too,] From Ff. Q^2 *doubles* Q^1 text differs. Cam and others follow F. 101 conveyances] From Q^2 Ff. Q^1 *conueiance* Cam and others follow Q^2 F. Craig, Crawford *conveyance* 102 scarcely] From Q^2. (Q^1 *why that same boxe there will scarse Holde the conueiance of his land,*) Ff *hardly* Cam and others *hardly* Kittredge, CNS, Alexander *scarcely* 102, 103 must th' inheritor . . . ha?] Q^1 *must The honor lie there?* 106 calfskins] $Q^{1, 2}$ *Calues-skinnes* Ff *Calue-skinnes* or *Calve-skins* Cam and others *calf-skins* Kittredge *calveskins* CNS *calves'-skins* Alexander *calves' skins* 107 which] Q^2 *which* Ff *that* Cam and others *which* NCE *that* (Q^1 *That* in a paraphrase.) 108 sirrah?] Q^2 *sirra?* Q^1 begins *Now my friend,* Ff *Sir?* Cam, etc., *sirrah?* Delius, Craig, Gordon, Crawford, NCE *sir?* 109, 110 Mine, sir. . . . made] Q^2 in one line *Mine sir, or a pit . . . made.* Q^1 *Mine sir.* Ff in two lines *Mine Sir:* O a pit . . . made, (first line ending *Sir:*) Editors follow F. 110 (*Sings*)] Added by Capell. Q^1 omits song here. 111 For . . . meet.] From Ff. Q^2 omits. Cam, etc., admit.

HAMLET I think it be thine indeed, for thou liest in't.
FIRST CLOWN You lie out on't, sir, and therefore 'tis not yours. For my part, I do not lie in't, yet it is mine.
HAMLET Thou dost lie in't, to be in't and say it is thine. 115 'Tis for the dead, not for the quick: therefore thou liest.
FIRST CLOWN 'Tis a quick lie, sir: 'twill away again from me to you.
HAMLET What man dost thou dig it for?
FIRST CLOWN For no man, sir. 120
HAMLET What woman then?
FIRST CLOWN For none, neither.
HAMLET Who is to be buried in't?
FIRST CLOWN One that was a woman, sir; but, rest her soul, she's dead. 125
HAMLET How absolute the knave is! We must speak by the card, or equivocation will undo us. By the Lord, Horatio, this three years I have took note of it: the age is grown so picked that the toe of the peasant comes so near the heel of the courtier, he galls his kibe. How long hast thou been grave-maker? 130
FIRST CLOWN Of all the days i' th' year, I came to't that day that our last king Hamlet overcame Fortinbras.
HAMLET How long is that since?
FIRST CLOWN Cannot you tell that? Every fool can tell that: it was that very day that young Hamlet was born, he that is mad, 135 and sent into England.
HAMLET Ay, marry, why was he sent into England?

113 'tis] Q^2 *tis* Q^1 omits passage. Ff *it is* Globe and others *it is* Cam, Clarendon, Dowden, Kittredge, CNS, Alexander *'tis* 114 yet] Q^2 *yet* Q^1 version differs. Ff *and yet* Cam and others *and yet* Kittredge, Alexander *yet* 115 it is] Q^2 *it is* Q^1 omits passage. Ff *'tis* Cam and others *it is* NCE *'tis* 126, 127 speak . . . card,] That is, with the precision of the mariner's compass. 127, 128 this three] Q^2 *this three* Q^1 *This seauen* Ff *these three* Globe, Furness, Dowden, Craig, Chambers, Crawford, Herford, NCE *these three* Cam, Clarendon, Delius, Kittredge, CNS, Parrott-Craig, Alexander *this three* 128 I have took . . . it:] From Q^2. Q^1 *haue I noted it:* Ff *I have taken . . . it,* Cam and others follow F. Globe *I have taken a note of it;* CNS, Alexander follow Q^2. picked] With double meaning: (*a*) refined, fastidious; (*b*) picked, peaked or piked, meaning pointed. 129 heel] $Q^{1,2}$ F^{2-4} *heele* F^1 *heeles* the courtier,] From $Q^{1,2}$. Ff *our Courtier,* Cam and others follow Q^2. NCE follows F. 130 been grave-maker?] From Q^2. Q^1 omits passage. Ff *been a Graue-maker?* Cam and others follow F. CNS, Parrott-Craig follow Q^2. 131 all] Q^2 omits. Q^1 omits passage. Ff *all* Editors *all* (cf. *Romeo* I iii 16, *of all days in the year*). 132 overcame] From Q^2. (Q^1 has *Slew* Fortenbrasse *in combat,*) Ff *o'recame* or *orecame* Fortinbras.] From Ff. Q^2 Fortenbrasse. 135 that very] From Q^2. Q^1 omits phrase. Ff *the very* Globe and others *the very* Cam, CNS, Parrott-Craig, Alexander *that very* that is] From Q^2. Q^1 *that's* Ff *that was* Cam and others *that is* NCE *that was*

FIRST CLOWN Why, because a was mad. A shall recover his wits there; or, if a do not, 'tis no great matter there.
HAMLET Why?
FIRST CLOWN 'Twill not be seen in him there: there the men are as mad as he.
HAMLET How came he mad?
FIRST CLOWN Very strangely, they say.
HAMLET How 'strangely'?
FIRST CLOWN Faith, e'en with losing his wits.
HAMLET Upon what ground?
FIRST CLOWN Why, here in Denmark. I have been sexton here, man and boy, thirty years.
HAMLET How long will a man lie i' th' earth ere he rot?
FIRST CLOWN Faith, if a be not rotten before a die—as we have many pocky corses nowadays that will scarce hold the laying in—a will last you some eight year or nine year. A tanner will last you nine year.
HAMLET Why he more than another?
FIRST CLOWN Why, sir, his hide is so tanned with his trade that a will keep out water a great while; and your water is a sore decayer of your whoreson dead body. Here's a skull now hath lien you i' th' earth three-and-twenty years.

138, 139 a . . . A . . . a] Q^2 *a . . . a . . . a* (Q^1 *he . . . he* in a close version). Ff *he . . . he . . . he* Cam, Clarendon, Furness, Dowden, CNS *a' . . . a' . . . a'* Globe, Delius, Craig, Chambers, Gordon, Crawford, Herford *he . . . he . . . he* Kittredge *'a . . . 'A . . . 'a* NCE *'a . . . He . . . he* Alexander *'a . . . 'a . . . 'a* 139 'tis] Q^2 *tis* Q^1 *t'is* Ff *it's* or *its* Cam and others *'tis* Globe, Clarendon, Furness, Chambers, Herford, NCE *it's* 141 him there: there] Q^2 *him there, there* Q^1's version is close but the speeches are divided differently. Ff *him, there* Cam and others *him there; there* Kittredge *him there. There* CNS, Parrott-Craig *him there, there* Alexander *him there: there* 145 'strangely'?] Inverted commas added in Cam, Clarendon, Furness, Dowden, NCE. 148 sexton] Q^2 *Sexten* Q^1 omits passage. F^1 *sixeteene* F^2 *Sexestone* F^3 *Sexstone* F^4 *Sexton* 149 thirty years.] This makes Hamlet thirty years of age. Cf. III i 155. 151 Faith,] From Q^2. Q^1 *I faith sir* Ff *Ifaith*, Cam and others *I'faith*, Delius *'Faith*, Craig, Crawford, Kittredge, CNS, Alexander *Faith*, 151, 153 a . . . a . . . a] From Q^2. Q^1 *hee . . . He . . . He* Ff *he . . . he . . . he* Cam, Clarendon, Furness, Dowden, Herford, CNS *a' . . . a' . . . a'* Globe and others follow F. Kittredge, Alexander *'a . . . 'a . . . 'a* as . . . in] Omitted in Clarendon, Gordon. 152 nowadays,] From Ff. $Q^{1, 2}$ omit. Cam and others admit. 157 a] Q^2 *a* Q^1 *it* Ff *he* Editors as in note to ll. 151, 153. a . . . while;] Q^1 *it will holde out water*, 158, 161 whoreson] Clarendon, Gordon omit. 158, 159 Here's . . . years.] Q^2 *heer's a scull now hath lyen you i'th earth* 23. *yeeres.* Q^1 *Looke you, heres a scull hath bin here this dozen yeare*, (Sc. xvi, l. 85). Ff *Heres a Scull now: this Scul, has laine in the earth three & twenty years.* (slight differences in F^{2-4}). Cam and others follow F. (Delius, Craig *hath*) Craig, Crawford read . . . *lain you* etc. Kittredge, CNS . . . *hath lien you* etc. Alexander *Here's*

HAMLET Whose was it?
FIRST CLOWN A whoreson mad fellow's it was. Whose do you think it was?
HAMLET Nay, I know not.
FIRST CLOWN A pestilence on him for a mad rogue! A poured a flagon of Rhenish on my head once. This same skull, sir, was, sir, Yorick's skull, the King's jester.
HAMLET This?
FIRST CLOWN E'en that.
HAMLET Let me see. (*Takes the skull.*) Alas, poor Yorick! I knew him, Horatio: a fellow of infinite jest, of most excellent fancy. He hath borne me on his back a thousand times. And now how abhorred in my imagination it is! My gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes now? your gambols? your songs? your flashes of merriment that were wont to set the table on a roar? Not one now, to mock your own grinning? Quite chop-fall'n? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come. Make her laugh at that. Prithee, Horatio, tell me one thing.
HORATIO What's that, my lord?
HAMLET Dost thou think Alexander looked o' this fashion i' th' earth?
HORATIO E'en so.
HAMLET And smelt so? Pah!

a skull now; this skull has lien you i' th' earth . . . years. Q²'s text is more like the Clown's language than the tidied-up F. *you* is a case of ethical dative. 161, 162 A . . . was?] Two lines in Ff, ending *was; . . . was?* 164 A] Q² Ff *a* Q¹ *He* Cam and others *a'* Delius, Kittredge, NCE, Alexander *'a* or *'A* Chambers *A* 165 This . . . sir,] Printed twice in Ff. Possibly, say Parrott-Craig, an actor's interpolation for emphasis. 165, 166 was, sir,] Q² *was sir* Q¹ *was one* Ff *was* Cam and others *was* CNS, Alexander *was, sir,* 169 Let me see.] From Ff. Q² omits. Q¹ *I prethee let me see it,* Cam and others follow F. Omitted by Parrott-Craig as a probable actor's interpolation. (*Takes the skull.*)] Added by Capell (after *This?* l. 167) and generally adopted. 171 borne] Q² *bore* Q¹ *caried* Ff *borne* or *born* a thousand] Q¹ *twenty* 171, 172 times. And now how] Q² *times, and now how* (Q¹ *here hung those lippes that I haue Kissed a hundred times, and to see, now they abhorre me:*) Ff *times: And how* Cam, Clarendon, Furness *times; and now how* Globe and others *times; and now, how* Kittredge, NCE, Alexander *times. And now how* CNS *times, and now how* 172 in . . . it] From Q². For Q¹ see preceding note. Ff omit *in* and *it* Cam and others follow Q². Delius follows F. 176 Not one] Q² *not one* Q¹ omits phrase. Ff *No one* grinning?] Q² *grinning,* Q¹ omits passage. Ff *leering?* Cam and others *grinning?* NCE *jeering?* 177 chamber,] Q¹ Ff *chamber,* Q² *table,* Q²'s compositor caught the word from l. 175. 181 o'] Q² *a* Q¹'s version differs. Ff *o'* Cam and others *o'* Alexander *a* 184 so? Pah!]

Puts down the skull.

HORATIO E'en so, my lord.

HAMLET To what base uses we may return, Horatio! Why may not imagination trace the noble dust of Alexander till a find it stopping a bunghole?

HORATIO 'Twere to consider too curiously, to consider so.

HAMLET No, faith, not a jot; but to follow him thither with modesty enough and likelihood to lead it: as thus: Alexander died, Alexander was buried, Alexander returneth to dust; the dust is earth; of earth we make loam; and why of that loam, whereto he was converted, might they not stop a beer-barrel?

> Imperious Cæsar, dead and turned to clay,
> Might stop a hole to keep the wind away.
> O, that that earth, which kept the world in awe,
> Should patch a wall t' expel the winter's flaw!

But soft! but soft awhile! Here comes the King,

Enter Priest (Doctor) in procession; the Corpse of Ophelia, Laertes and Mourners following it; King, Queen, their trains.

The Queen, the courtiers. Who is this they follow?

Q² *so pah.* (Q¹ *And smelt thus?*) Ff *so? Puh.* Cam and others *so? pah!* or *so? Pah!* Furness, Dowden, NCE follow F. *Puts . . . skull.*] Added by Collier, and generally adopted. 187 a] Q² *a* (Q¹ text differs: *that he* [Alexander] *might stoppe the boung hole of a beere barrell?*) Ff *he* Cam and others *he* CNS *a'* Alexander *'a* 189 consider too] From Q². Q¹ omits passage. F¹ *consider: to* F²⁻⁴ *consider: too* Cam and others follow Q². 191 it: as thus:] Q² *it,* (Q¹ *as thus of* Alexander,) Ff *it; as thus,* (F¹· ² *thus.*) Cam and others follow F with variety of punctuation. 192 to] Q² *to* (Q¹ Alexander *became earth,*) Ff *into* Cam and others *into* CNS, Alexander *to* 195 Imperious] From Q¹· ². Ff *Imperiall* Cam and others *Imperious* Crawford, NCE *Imperial* 195-198 Imperious . . . flaw!] The verse is an echo of Renaissance verses and epitaphs to the same effect, as

> *Cæsar, tantus eras quantus et orbis,*
> *Sed nunc in modico clauderis antro.*

See Gundolf, 88. 198 winter's] Q² *waters* Q¹ omits ll. 197, 198. Ff *winters* Cam and others *winter's* 199 soft awhile!] Q² *soft awhile,* (Q¹ *Stand by a while.*) Ff *soft, aside;* or *soft, aside:* Cam and others *soft! aside:* with variety of punctuation, a reading which has some support in Q¹, not enough, however, to upset Q²'s authority. Parrott-Craig follow Q². CNS *soft, awhile*— Alexander soft! awhile. On F's change, see Dover Wilson: MH, 247, 267. *Enter . . . trains.*] Editor's adaptation of text by Malone and Capell. Q² Enter K. Q. Laertes and the corse. Q¹ Enter King and Queene, Leartes, and other lordes, with a Priest after the coffin. Ff Enter King, Queene, Laertes, and a Coffin, with Lords attendant. (Cowling, 44, notes that there would probably be a bell tolling, though there are no directions in the text apart from l. 216.) 200 Who is this] Q² *who is this* Q¹ omits passage. F¹ *Who is*

And with such maiméd rites? This doth betoken
The corse they follow did with desp'rate hand
Fordo it own life. 'Twas of some estate.
Couch we awhile, and mark.

Retiring with Horatio.

LAERTES
What ceremony else?

HAMLET
That is Laertes, a very noble youth. Mark.

LAERTES
What ceremony else?

DOCTOR
Her obsequies have been as far enlarged
As we have warranty. Her death was doubtful;
And, but that great command o'ersways the order,
She should in ground unsanctified have lodged
Till the last trumpet; for charitable prayers,
Shards, flints and pebbles should be thrown on her.
Yet here she is allowed her virgin crants,
Her maiden strewments and the bringing home
Of bell and burial.

LAERTES
Must there no more be done?

DOCTOR
No more be done.
We should profane the service of the dead

that F² *Who is't that* F³, ⁴ *What is't that* Cam, etc., follow Q². Furness, Delius, Craig, Crawford, NCE follow F¹. 203 it] Q² F¹, ² *it* F³, ⁴ *it's* Q¹ omits passage. Cam, Globe, Delius, Craig *its* Clarendon, Furness, Dowden, Chambers, Crawford, Herford, Kittredge, NCE, CNS, Alexander *it* of] Q² *of* (Q¹'s version differs: *It shews to be some noble parentage:*) Ff omit. Cam and others *of* 204 *Retiring with Horatio.*] Added by Capell, and widely adopted. CNS they sit under a yew. 206 That . . . Mark.] Prose in Q² Ff. Q¹ omits. Verse, having in one line *What . . . Laertes*, in Capell, Globe, Delius, Craig, etc. Cam and others print as prose. 208, 217 DOCTOR] Q² Doct. Q¹ Ff Priest. Cam and others prefix for First Priest. Delius, Dowden, Crawford, Kittredge, NCE, Alexander Priest. CNS Doctor. 209 warranty.] Q² F²⁻⁴ *warrantie*, Q¹'s version differs. F¹ *warrantis*, Cam, Chambers, Herford, Kittredge, CNS *warranty:* or *warranty*. Globe, Clarendon, Delius, Craig, Crawford *warrantise;* Furness, Dowden *warrantise;* NCE, Alexander *warrantise*. 211 have] Q² *been* (Q¹ *She had beene buried in the open fieldes,*) Ff *haue* Cam and others *have* 212 prayers,] From Q². Q¹ omits passage. Ff *praier*, or *prayer*, Cam and others *prayers*, NCE *prayer*. 213 Shards,] Q² omits. Q¹ omits passage. Ff *Shardes*, or *Shards*, Editors admit. pebbles] Q² F¹, ² *peebles* (The passage refers to the practice of burying suicides at cross-roads and piling a cairn of stones on their graves.) 214 crants,] From Q². Q¹ omits passage. Ff *Rites*, Cam and others *crants*, NCE *rites*, (crants=

To sing a requiem and such rest to her
As to peace-parted souls.
I. AERTES Lay her i' th' earth.
And from her fair and unpolluted flesh
May violets spring! I tell thee, churlish priest,
A minist'ring angel shall my sister be,
When thou liest howling.
HAMLET What, the fair Ophelia!
QUEEN (*scattering flowers*)
Sweets to the sweet: farewell!
I hoped thou shouldst have been my Hamlet's wife;
I thought thy bride-bed to have decked, sweet maid,
And not have strewed thy grave.
LAERTES O, treble woe
Fall ten times treble on that curséd head
Whose wicked deed thy most ingenious sense
Deprived thee of! Hold off the earth a while,
Till I have caught her once more in mine arms.

Leaps in the grave.

Now pile your dust upon the quick and dead,
Till of this flat a mountain you have made
T' o'ertop old Pelion or the skyish head
Of blue Olympus.
HAMLET (*advancing*) What is he whose grief
Bears such an emphasis? whose phrase of sorrow
Conjures the wand'ring stars and makes them stand

funeral wreath). 219 sing a requiem] From Q^2. Q^1's version differs. Ff *sing sage* Requiem, Cam and others follow Q^2. NCE, CNS, Alexander *sing sage requiem sing sage requiem* is an apt phrase as to meaning, but awkward to deliver in a theatre. 222 spring!] CNS here adds S.D.: the coffin is laid within the grave. 225 (*scattering flowers*)] Added by Johnson, and generally adopted. 226 shouldst have been] With $F^{3,4}$ Rowe and Pope read *wouldst have been* but the Q^2 reading is correct Elizabethan construction. See Abbott, 360, and F. Th. Vissen in *Neophilogus*, xxx, 1946, 37-43. 228 have] Q^2 *haue* (Q^1 *And not to follow thee vnto thy graue.*) Ff *t'haue* Cam and others *have* Furness, NCE *t'have* treble woe] From Q^2. Q^1 omits passage. F^1 *terrible woer*, F^{2-4} *terrible wooer*, Cam and others *treble woe* Furness *treble woes* 229 treble] Q^2 *double* Q^1 omits passage. Ff *trebble* or *treble* Cam and others *treble* (see l. 228), 232 *Leaps in the grave.*] From Ff (F^4 *into* for *in*). Q^2 omits. Q^1 Leartes leapes into the graue. Cam and others follow F^4. Chambers, Kittredge, NCE, CNS, Parrott-Craig follow F^1. 235 T' o'ertop] Q^2 *To'retop* Ff *To o'retop* Cam and others *To o'ertop* Kittredge, CNS, Alexander *T' o'ertop* 236 (*advancing*)] Added by Capell and generally adopted. 236, 237 grief Bears] From Q^2. Q^1 omits passage. F^{1-3} *griefes Beares* F^4 *griefs Bear* Cam and others follow Q^2. 238 Conjures] F^1 *Coniure* wand'ring stars]=planets

Like wonder-wounded hearers? This is I,
Hamlet the Dane.

Hamlet leaps in after Laertes.

LAERTES
The devil take thy soul!

Grappling with him.

HAMLET Thou pray'st not well.
I prithee, take thy fingers from my throat;
For, though I am not splenitive and rash,
Yet have I in me something dangerous,
Which let thy wiseness fear. Hold off thy hand.

KING
Pluck them asunder.

QUEEN Hamlet, Hamlet!

ALL Gentlemen,—

HORATIO
Good my lord, be quiet.

240 *Hamlet ... Laertes.*] From Q^1 (spelling Leartes.). Q^2 Ff, Parrott-Craig omit. Cam and others Leaps (*or* Leaping) into the grave. Chambers omits. Kittredge, CNS Leaps in after Laertes. Granville-Barker opposes this S.D., though it is of long standing in editions. He thinks the words of Q^2 F are against it, that Laertes is meant to be the aggressor and should leap from the grave to attack Hamlet (GB 3, 163). This is, of course, much more manageable stage action, and supports the dignity of Hamlet's statement, *This is I*, etc. 241 *Grappling with him.*] Added by Rowe, and widely adopted or adapted. Chambers, Parrott-Craig omit. 241, 242 Thou ... throat;] Divided as in Ff and similar lines in Q^1. One line in Q^2. 243 For,] Q^2 *For* Ff *Sir* or *Sir*, (Q^1 has a compound line here, *For there is something in me dangerous*,) Cam and others *For*, or *For* NCE *Sir*, and] Q^2 omits. For Q^1, see previous note. Ff *and* Editors *and* 244 in me something] From Q^2. Q^1 Ff *something in me* Globe and others follow F. Cam, Craig, Crawford, Kittredge, CNS, Parrott-Craig, Alexander follow Q^2. 245 wiseness] $Q^{1, 2}$ *wisdome* Ff *wisenesse* or *wiseness* Cam, etc., *wisdom* Globe, Delius, Chambers, Herford, NCE, CNS, Alexander *wiseness* Parrott-Craig *wisenesse* Greg: PE, 64, supposes that F's *wiseness* is a deliberate alteration, but he adds, "I fail to catch the intent." Dover Wilson: MH, 164, regards *wiseness* as Shakespeare's authentic word and *wisdom* as a printer's vulgarisation. However this may be, *wiseness* seems to indicate 'the wise way of doing things' (*savoir faire*), and is preferable to *wisdom*, meaning *sagesse*. The F reading probably represents the poet's meaning. Hold ... hand.] From $Q^{1, 2}$. Ff *Away thy hand.* Cam and others follow Q^2. Delius, Craig, Gordon, Crawford, NCE follow F. 246, 247, 250, 254, 255, 266-270] Flatter, 61 f., suggests that these speeches, spaced out, are uttered simultaneous with Hamlet's words from l. 242 to l. 274, which run on uninterruptedly. Flatter ascribes ll. 266-270 to the King. See note to l. 266. 246 ALL Gentlemen,—] Q^1 Ff omit. Q^2 All. *Gentlemen.* Capell's dash. 247 HORATIO] Q^2 Hora. Q^1 omits passage. Ff Gen. *The ... grave.*] Added by

The Attendants part them, and they come out of the grave.

HAMLET
Why, I will fight with him upon this theme
Until my eyelids will no longer wag.
QUEEN
O my son, what theme?
HAMLET
I loved Ophelia. Forty thousand brothers
Could not, with all their quantity of love,
Make up my sum. What wilt thou do for her?
KING
O, he is mad, Laertes.
QUEEN
For love of God, forbear him.
HAMLET
'Swounds, show me what thou't do.
Woo't weep? woo't fight? woo't fast? woo't tear thyself?
Woo't drink up eisel? eat a crocodile?
I'll do't. Dost thou come here to whine?
To outface me with leaping in her grave?
Be buried quick with her, and so will I.
And, if thou prate of mountains, let them throw
Millions of acres on us, till our ground,
Singeing his pate against the burning zone,

Rowe and Capell, and generally adopted. Chambers omits. 256 'Swounds,] Q^2 *S'wounds* Q^1 omits. Ff *Come* Cam and others '*Swounds*, thou't] Q^2 *th'owt* Q^1 *thou wilt* Ff *thou'lt* Cam and others *thou'lt* Kittredge, CNS *thou't* Parrott-Craig, Alexander *th'owt* 257 Woo't . . . thyself?] From Q^2, with commas. Ff, with question marks, omits *woo't fast?* Q^1 *Wilt fight, wilt fast, wilt pray,* Clarendon, 217, describes *Woo't* as a colloquialism, by which Hamlet marks his contempt for Laertes. 258 eisel?] Q^2 *Esill,* Q^1 *vessels,* Ff Esile, Cam, Globe, Clarendon, Furness, Dowden, Craig, Chambers, Crawford, Herford, NCE, CNS *eisel?* Alexander *eisel,* Delius *Esill?* Kittredge *esill?* For the debate and readings of the earlier editors, see Furness, i 405-409. Mostly they read some form of the word *eisel,* which derives from O.F. *aisil* and is recorded in Wright: DD, as *Eysel,* used in Lancashire for vinegar made from the juice of the wild crab. Hanmer read *Nile,* Steevens proposed *Nilus* and Elze adopted it; and others thought a river intended. Theobald discussed *Yssel* and Keightley so read. But *eisel* was proverbially a potent draught in cruel circumstances, heroic to take willingly. It was the bitter drink of Christ, described as vinegar in modern Bibles, traditionally called *eisel* and so described in *Cursor Mundi,* the *Salisbury Primer,* More's poems, and elsewhere. *Cf.* also *Eysell* in *Sonnet* III. 259 Dost thou come] From Ff. Q^2 *doost come* (Q^1 *Com'st thou here to whine?*) Editors generally *Dost thou come* Parrott-Craig omit *thou* as a probable scribal addition. Alexander *Dost come*

Make Ossa like a wart! Nay, and thou'lt mouth,
I'll rant as well as thou.

QUEEN This is mere madness:
And thus a while the fit will work on him;
Anon, as patient as the female dove
When that her golden couplets are disclosed,
His silence will sit drooping.

HAMLET Hear you, sir!
What is the reason that you use me thus?
I loved you ever. But it is no matter.
Let Hercules himself do what he may,
The cat will mew, and dog will have his day. *Exit.*

KING
I pray thee, good Horatio, wait upon him.

Exit Horatio.

(*To Laertes*) Strengthen your patience in our last night's speech.
We'll put the matter to the present push.
Good Gertrude, set some watch over your son.
This grave shall have a living monument.
An hour of quiet shortly shall we see;
Till then, in patience our proceeding be. *Exeunt.*

265 Ossa . . . wart!] Compared in Thomson: CL, 118, with a passage in Erasmus's *Colloquies*, *Naufragium*, which Sh. used for the storm in *The Tempest*. 266 QUEEN] From Q^2. An abbreviated version in Q^1 is ascribed to King. On the other hand, Q^1 begins a short scene (xvii) after the graveyard incidents, where the Queen commences *Alas, it is his madnes makes him thus*, which resembles the start in l. 266. Ff ascribe our speech to King: Rowe and Pope followed and Flatter agrees; but Cam and others allocate to Queen. On Q^1 here, see Duthie, 121, 123, 127. 267 thus] Q^2 *this* Editors *thus* 269 couplets] Q^2 *cuplets* Q^1 omits passage. Ff *Cuplet* Delius *couplet* (Warburton explains that the pigeon generally sits on two eggs, and the young when hatched are covered with yellow down: hence *golden couplets*.) 271 What . . . thus?] This line is repeated in 1602 Quarto of *Merry Wives*, l. 1188 (Greg: MW, 43, 81), introduced there by actor or reporting actor. Omitted in F text of *Merry Wives*; but seems a common phrase: *cf.* early *Timon* v ii, *What is the reason thou dost hate me thus?* 272 loved] F^1 *loud'* 274 *Exit.*] $Q^{1.3}$ Exit Hamlet and Horatio. Ff Exit. 275 thee,] Q^2 *thee* Q^1 omits passage. Ff *you* Globe and others *you*, Cam, Clarendon, Kittredge, CNS, Alexander *thee*, *Exit Horatio.*] Added by Pope. See note to l. 274. 276 (*To Laertes*) Added by Rowe. your] Q^2 *your* Q^1 omits passage. $F^{1.2}$ *you* 277 present push.] Immediate thrust or probe. 279 living monument.] The phrase, according to Wilson Knight: PSP, 123, refers to Hamlet's projected death. 280 shortly] Some copies of Q^2 *thirtie* and some *thereby* Q^1 omits passage. Ff *shortly* Capell and others, Furness *thereby* Cam and others *shortly* On the variants in Q^2 see Dover Wilson: MH, 123, 125, 133. The assumption is that Shakespeare wrote *shortlie*, which was set up as *thirtie* and was corrected in some copies to *thereby* 281 Till] Q^2 *Tell*

SCENE II. ELSINORE. A HALL IN THE CASTLE.

Enter Hamlet and Horatio.

HAMLET
So much for this, sir. Now shall you see the other.
You do remember all the circumstance?

HORATIO
Remember it, my lord!

HAMLET
Sir, in my heart there was a kind of fighting
That would not let me sleep. Methought I lay
Worse than the mutines in the bilboes. Rashly,—
And praised be rashness for it: let us know,
Our indiscretion sometime serves us well
When our deep plots do pall; and that should learn us
There's a divinity that shapes our ends,
Rough-hew them how we will:—

HORATIO
That is most certain.

HAMLET
Up from my cabin,

SCENE II] Added by Rowe. ELSINORE. . . . CASTLE.] Added by Ed. after Capell. The speech-prefixes in this Scene in Q^2 are: Ham.; Hora.; Cour., Ostr., Ostrick., Osr.; Lord; King; Laer.; Quee.; All; For.; Embas. In Q^1 Scene xvii preceding the final v ii in our text: Queene; King; Lear. In xviii corresponding to v ii: Ham.; Horatio, Hor.; Gent., Gen.; King; Lear.; Queene; Lords; Fort.; Ambass. In F^1: Ham.; Hor., Hora.; Osr., Osricke; Kin., King; Laer.; Qu.; All; Fortin., For.; Amb. 1 shall you] From Q^2. Q^1 omits passage. Ff *let me* Cam, etc. *shall you* Furness, Delius, Dowden, NCE *let me* 5 Methought] Q^2 *my thought* Q^1 omits passage. Ff *me thought* Cam and others *methought* or *Methought* 6 bilboes.] Q^2 *bilbo*, Q^1 omits passage. Ff *Bilboes*, Cam and others *bilboes*. 6, 7 Rashly,—And praised . . . it: let] Q^2 *rashly, And praysd . . . it: let* Q^1 omits passage. Ff *rashly, (And praise . . . it) let* Modern editors generally adopt Q^2's *praiséd* or *prais'd* Some put a dash after *Rashly*, and some after both *Rashly*, and *it*, Chambers *Rashly—And praised be rashness, for it let* Kittredge *Rashly—And prais'd . . . it; let* CNS *Rashly, And praised . . . it . . . let* Alexander *Rashly, And prais'd . . . it—let* 8 sometime] From Q^2. Q^1 omits passage. Ff *sometimes* Globe and others *sometimes* Cam, Kittredge, CNS, Parrott-Craig, Alexander *sometime* 9 deep] From Q^2. Q^1 omits passage. Ff *deare* or *dear* Cam and others *deep* Delius, NCE *dear* 9 pall;] Some copies of Q^2 *pall* and some *fall*, See Dover Wilson: MH, 123. Ff *paule*, or *pall*, Q^1 omits passage. Pope and others, Furness *fail;* Cam and others *pall;* learn] From Q^2. Q^1 omits passage. Ff *teach* Globe, Furness, Delius, Dowden, Craig, Chambers, Crawford, Herford, NCE *teach* Cam, Clarendon, Kittredge, CNS, Alexander *learn* 11 Rough-hew] Q^2 omits hyphen. Q^1 omits passage. will:—] Q^2 Ff *will*. It was Tyrwhitt's suggestion that all between *Rashly* and *Up* (l. 12) should be regarded as parenthesis.

My sea-gown scarfed about me, in the dark
Groped I to find out them; had my desire,
Fingered their packet, and in fine withdrew
To mine own room again; making so bold,
My fears forgetting manners, to unseal
Their grand commission; where I found, Horatio,—
Ah, royal knavery!—an exact command,
Larded with many several sorts of reasons,
Importing Denmark's health and England's too,
With, ho! such bugs and goblins in my life,
That, on the supervise, no leisure bated,
No, not to stay the grinding of the axe,
My head should be struck off.

HORATIO Is't possible?

HAMLET
Here's the commission: read it at more leisure.
But wilt thou hear now how I did proceed?

HORATIO
I beseech you.

HAMLET
Being thus be-netted round with villainies,—
Or I could make a prologue to my brains,
They had begun the play,—I sat me down;
Devised a new commission; wrote it fair.
I once did hold it, as our statists do,
A baseness to write fair, and laboured much
How to forget that learning; but, sir, now
It did me yeoman's service. Wilt thou know
Th' effect of what I wrote?

HORATIO Ay, good my lord.

17 unseal] Q^2 *vnfold* (In Q^1 Hamlet's seizure of the dispatch is narrated to the Queen by Horatio in Scene xiv: there is no parallel phrase to the text in Q^2 F.) Ff *vnseale* or *unseale* Cam and others *unseal* Collier, Halliwell and others read *unfold* but *unfold* is an easy misreading of *unsele* (with long *s*). 18,19 Horatio,— . . . knavery!—] Q^2 Horatio . . . *knauery*, Ff Horatio, . . . *knauery:* 19 Ah,] Q^2 *A* Ff *Oh* Cam and others *O* Parrott-Craig *Ah* CNS, Alexander *Ah,* 20 reasons,] From Q^2. Ff *reason;* Cam and others follow Q^2. Some omit comma. NCE *reason* 22 ho!] Q^2 *hoe* Ff *hoo,* Cam and others *ho!* Kittredge *hoo!* 27 now] Q^2 *now* F^1 *me* F^{2-4} omit. Globe and others *me* Cam, Herford, CNS, Parrott-Craig, Alexander *now* 29-31 villainies,—Or . . . play,—I] Q^2 *villaines, Or . . . play, I* Ff *Villaines, Ere . . . Play. I* Dyce, Globe and others *villanies,—Ere . . . play,—I* (Globe, Chambers *play—*) Cam, Clarendon *villanies,—Or . . . play,—I* Kittredge *villanies, Or . . . play. I* CNS *villanies—Or . . . play. I* (*Or*=*ere*). Parrott-Craig *villainies, Ere . . . play, I* (Parrott-Craig think this use of *or* unshakespearian; but *cf. Cymbeline* II iv 14.) Alexander *villainies—Ere . . . play—I* 33 statists]=statesmen, politicians.

HAMLET
An earnest conjuration from the King,
As England was his faithful tributary,
As love between them like the palm might flourish,
As peace should still her wheaten garland wear
And stand a comma 'tween their amities,
And many suchlike 'As' es of great charge,
That, on the view and knowing of these contents,
Without debatement further, more or less,
He should those bearers put to sudden death,
Not shriving-time allowed.
HORATIO How was this sealed?
HAMLET
Why, even in that was heaven ordinant.
I had my father's signet in my purse,
Which was the model of that Danish seal;
Folded the writ up in the form of th' other;
Subscribed it; gave't th' impression; placed it safely
The changeling never known. Now, the next day
Was our sea-fight; and what to this was sequent
Thou knowest already.

40 like . . . might] From Q^2. Q^1 omits passage. Ff *as . . . should* Cam and others follow Q^2. Delius, NCE follow F. Dowden, Craig, Crawford *like . . . should* like . . . flourish,] From Psalm xcii 12, 'The righteous shall flourish like the palm tree:' 42 comma] Q^2 Ff *Comma* Proposed emendations include *commere, co-mate, co-mere* (boundary mark), *cement, comer*, etc. Cowden Clarke: Key, 443 n., explains *comma* here as used still by musicians to denote "the least of all the sensible intervals in music," so that it particularly applies to concord. However, Hamlet is talking of a document and the note in Johnson, p. 195, on the passage is apposite: "The *Comma* is the note of *connection* and continuity of sentences; the *Period* is the note of *abruption* and disjunction." Kellner classes the phrase as unintelligible. Cam and others *comma* 43 suchlike 'As' es] Q^2 *such like, as sir* Q^1 omits passage. Ff *such like Assis* Cam and others *such-like 'As'es* Furness, Dowden *such-like* Ases Delius, Kittredge *such-like as's* NCE *such-like* as *'es* CNS *such like 'as'es'* Alexander *such like as-es* On Q^2's *as sir* see Dover Wilson: MH, 129, 130, 205, 323. 44 knowing] From Q^2. Q^1 omits passage. Ff *know* Cam and others follow Q^2. Delius, NCE *know* 46 those] Q^2 *those* Q^1's version differs. Ff *the* Cam and others *the* CNS, Parrott-Craig, Alexander *those* 48 ordinant.] Q^2 *ordinant*, (The line has an echo in the Queen's speech to Horatio in Q^1 Sc. xiv: *Thankes be to heauen for blessing of the prince,*) Ff *ordinate;* Cam and others *ordinant.* or *ordinant*, 51 in the] Q^2 *in the* Q^1 omits passage. Ff *in* Cam and others *in the* Globe, Furness, Delius, Craig, Chambers, Crawford, Herford *in* 52 Subscribed] Q^2 *Subscribe* Q^1's version differs. Ff *Subscrib'd* Editors follow F. 54 sequent] From Q^2. Q^1 omits passage. Ff *sement*, Editors *sequent* 55 knowest] From Q^2. Ff *know'st*

HORATIO
So Guildenstern and Rosencrantz go to't.
HAMLET
Why, man, they did make love to this employment.
They are not near my conscience: their defeat
Does by their own insinuation grow.
'Tis dangerous when the baser nature comes
Between the pass and fell incenséd points
Of mighty opposites.
HORATIO Why, what a king is this!
HAMLET
Does it not, think thee, stand me now upon—
He that hath killed my king, and whored my mother;
Popped in between th' election and my hopes;
Thrown out his angle for my proper life,
And with such coz'nage—is't not perfect conscience,
To quit him with this arm? And is't not to be damned,
To let this canker of our nature come
In further evil?
HORATIO
It must be shortly known to him from England
What is the issue of the business there.
HAMLET
It will be short: the interim is mine;
And a man's life's no more than to say 'One.'
But I am very sorry, good Horatio,
That to Laertes I forgot myself;
For, by the image of my cause, I see
The portraiture of his. I'll court his favours.

57 Why, . . . employment.] From Ff. Q^2 omits. Q^1 omits passage. Cam and others admit. 58 defeat] From Q^2. Q^1 omits passage. Ff *debate* Cam and others *defeat* 59 Does] Q^2 *Dooes* Q^1 omits passage. Ff *Doth* Cam and others *Does* NCE *Doth* 63 think thee,] Q^2 *thinke thee* Q^1 omits passage. Ff *thinkst thee* or *think'st thee*, Cam, etc., *thinks't thee*, Chambers *thinkest thee*, Crawford *think'st thee* CNS, Alexander *think thee*, Parrott-Craig follow Q^2. Furness notes that those who read *think thee*, interpret as = *bethink thee*, Dropping of prefix *be-* is fairly common; and we should perhaps here read '*think thee*, 67 conscience,] Q^2 *conscience?* Q^1 omits passage. Ff *conscience* or *conscience*, (see next note). 68-80 To quit . . . here?] From Ff. Omitted in $Q^{1, 2}$. Editors admit. On Q^2 see Dover Wilson: MH, 41, 97. Parrott-Craig attribute omission to printer's error. 68 to be] Kellner conj. *to(o)*, *to(o)* 69 come] Ff *come* Kellner conj. *teme* (i.e., *teem*) *come* is a possible misreading of *teme* but Shakespeare's usual idea of canker is that it eats away and destroys, not that it teems. 73-75 It will . . . Horatio,] Arranged as in Hanmer. Three lines in Ff, ending *short*, . . . *more* . . . Horatio, 73 interim is] Ff interim's Cam and others *interim is* 78 court his favours.] Ff *count his favours:* Cam and others *court his favours:*

But, sure, the bravery of his grief did put me
Into a tow'ring passion.

HORATIO Peace! Who comes here?

Enter Osric.

OSRIC Your lordship is right welcome back to Denmark.

HAMLET I humbly thank you, sir. (*To Horatio*) Dost know this water-fly?

HORATIO No, my good lord.

HAMLET Thy state is the more gracious, for 'tis a vice to know him. He hath much land, and fertile. Let a beast be lord of beasts, and his crib shall stand at the king's mess. 'Tis a chough, but, as I say, spacious in the possession of dirt.

OSRIC Sweet lord, if your lordship were at leisure, I should impart a thing to you from his Majesty.

HAMLET I will receive it, sir, with all diligence of spirit. Put your bonnet to his right use: 'tis for the head.

OSRIC I thank your lordship, it is very hot.

HAMLET No, believe me, 'tis very cold: the wind is northerly.

OSRIC It is indifferent cold, my lord, indeed.

HAMLET But yet methinks it is very sultry and hot for my complexion.

OSRIC Exceedingly, my lord: it is very sultry, as 'twere,—I

(some have *favours*.) Craig, Crawford follow F. 80 *Enter Osric.*] Q^2 Enter a Courtier. Q^1 Enter a Bragart Gentleman. F^1 Enter young Osricke. $F^{2\text{-}4}$ Enter Osrick. (F^2 Osricke.) For speech-prefixes see note to v ii. 82, 83 I . . . water-fly?] Two lines in Q^2, ending *sir. . . . water fly?* 82 humbly] Q^2 *humble* (*To Horatio*)] Added by Editor. 82 (Dost), 84, 85, 124, 144] Speeches beginning here marked 'aside' by Theobald and Capell whom editors follow partly or in whole. 87 chough,] In discussing *chough*, Furness finds the whole speech puzzling on account of different meanings and spellings of *chow*, *chuff*, *chough*. F^1 has *Chowgh;* The meaning is surely "chatterbox." Florio has *Cornacchia*, "a chough, a dawe, a rooke"; followed by *Cornacchiare*, "to chat like a dawe"; and *Cornacchione*, . . . "a pratler, a railer." 88 say,] Q^2 $F^{2\text{-}4}$ *say*, Q^1 omits passage. F^1 *saw* 89 lordship] From Q^2. (Q^1 *I come with an embassage from his maiesty to you*) Ff *friendship* Cam and others *lordship* 91 sir,] Q^2 *sir* (Q^1 *I shall sir giue you attention:*) Ff omit *sir*, NCE omits. Put] Ff *put* Q^2 omits. Q^1 omits passage. Cam and others *Put* Delius, Craig, Crawford omit. 93 it is] Q^2 *it is* Ff *'tis* (Q^1 confuses the talk about hot and cold). Cam and others *it is* Furness, Delius, Dowden, Craig, Crawford, NCE *'tis* (Theobald pointed out a resemblance in this passage to the Satires of Juvenal, iii 100-103. A parallel exists in *Der Bestrafte Brudermord:* on which see Duthie, 267. 96 But yet] From Q^2. Q^1 Ff omit. Cam and others *But yet* NCE omits. sultry] Q^2 *sully* (Q^1: Hamlet says merely *T'is hot me thinkes.*) Ff *soultry*, Cam and others *sultry* 96, 97 for my complexion.] Q^2 *or my complection.* Q^1 omits phrase. Ff *for my Complexion.* Warburton, Capell, etc., Cam, Clarendon, Herford *or my complexion*— Globe and others follow F. 98

cannot tell how. But, my lord, his Majesty bade me signify to you that a has laid a great wager on your head. Sir, this is the matter—

HAMLET I beseech you, remember—

Hamlet moves him to put on his hat.

OSRIC Nay, good my lord; for my ease, in good faith. Sir, here is newly come to court Laertes: believe me, an absolute gentleman, full of most excellent differences, of very soft society and great showing. Indeed, to speak feelingly of him, he is the card or calendar of gentry, for you shall find in him the continent of what part a gentleman would see.

HAMLET Sir, his definement suffers no perdition in you; though, I know, to divide him inventorially would dozy th' arithmetic

sultry,] Q^2 *soultery*, Q^1 *swoltery* Ff *soultry*, 99 But,] Q^2, Parrott-Craig omit. (Q^1 *The King, sweete Prince, hath layd a wager on your side,*) Ff *but* Cam and others *But*, 100 a] Q^2, Parrott-Craig *a* Q^1: see previous note. Ff *he* Cam and others *he* CNS *a'* Alexander *'a* 101 matter—] Q^2 Ff *matter*. Q^1 omits passage. Rowe's dash, widely adopted. 102 remember—] Q^2 Ff *remember*. Q^1 omits passage. Pope's dash, widely adopted. Kittredge, Alexander *remember. Hamlet . . . hat.*] Added by Johnson and widely adopted. 103 good my lord;] From Q^2 (*lord*) Q^1 omits passage. Ff *in good faith*, Cam and others follow Q^2. Furness, Delius, Chambers, NCE follow F. my] Q^2, Alexander *my* Ff *mine* Cam, etc. *mine* 103-133 Sir, here . . . unfellowed.] From Q^2. Q^1 Ff omit. Editors admit. Ff have only: *Sir, you are not ignorant of what excellence* Laertes *is at his weapon.*, which is l. 129 from Q^2, augmented. See note to l. 129. 105 gentleman,] Q^2 *gentlemen*, 106 feelingly] Q^2 *sellingly* (some copies *fellingly*). Q^1 omits passage. Q^4 *feelingly* Cam and others *feelingly* CNS *sellingly* Jennens and Collier thought Q^2 perhaps right, Steevens in support of it quoted LLL IV iii 240. Dover Wilson agrees (Dover Wilson: MH, 123, 293; CNS, 245) and also quotes *Sonnet* XXI 14. He treats *feelingly* as a mis-correction of *fellingly*, itself a mis-correction of *sellingly*, although, as he says, *Twelfth Night* II iii 139 gives support for *feelingly* in *feelingly personated.* Osric speaks affectedly and is rebuked for it in the same style; but *speak sellingly* is a difficult point to make in the theatre; and more important than the above quotations is *Measure for Measure* I ii 33, where we have *Do I speak feelingly now?* 108 part] From Q^2. Cam and others *part* CNS, Parrott-Craig adopt Brinsley Nicholson's conj. *parts* Clarendon points out the pun in *part*, preserving the simile of the map (card), and gentlemanly "part(s)": it also refers to the part of the continent a gentleman would visit. *card* is usually glossed as meaning the face or dial of the mariner's compass: here it seems to mean 'map' as in Minsheu, "*a sea* Card *or map* (French Carte Marine)." *continent* means not only the land area, but that which contains the part or parts. *parts* is possibly correct. 110 dozy] Q^2, Parrott-Craig *dosie* (some copies of Q^2 *dazzie*). Q^4 *dizzie* On Q^2 variants see Dover Wilson: MH, 123. Cam and others *dizzy* Kittredge, Alexander *dozy dosie* (dozy) is seemingly an intended form. *Cf.* the verb *dozen* in North Country dialects (Wright: DD, ii 150) which means "to benumb, stupefy, daze; to become torpid" as *dozy* does here. (*dazzie* was perhaps meant for *dazzle* but has common *i : l* type confusion.)

of memory, and yet but yaw neither, in respect of his quick sail. But in the verity of extolment, I take him to be a soul of great article, and his infusion of such dearth and rareness, as, to make true diction of him, his semblable is his mirror, and who else would trace him, his umbrage, nothing more.

OSRIC Your lordship speaks most infallibly of him.

HAMLET The concernancy, sir? Why do we wrap the gentleman in our more rawer breath?

OSRIC Sir?

HORATIO Is't not possible to understand in another tongue? You will to't, sir, really.

HAMLET What imports the nomination of this gentleman?

OSRIC Of Laertes?

HORATIO His purse is empty already: all's golden words are spent.

HAMLET Of him, sir.

OSRIC I know you are not ignorant—

HAMLET I would you did, sir; yet, in faith, if you did, it would not much approve me. Well, sir?

OSRIC You are not ignorant of what excellence Laertes is—

HAMLET I dare not confess that, lest I should compare with him in excellence; but, to know a man well, were to know himself.

OSRIC I mean, sir, for his weapon; but in the imputation laid on him by them, in his meed he's unfellowed.

HAMLET What's his weapon?

OSRIC Rapier and dagger.

HAMLET That's two of his weapons: but, well.

OSRIC The King, sir, hath wagered with him six Barbary horses;

111 yaw] Q^2 *yaw* (some copies *raw* on which see Dover Wilson: MH, 123). Cam and others *yaw* (=wobble in its course, and hence, lose way). The passage, purposely confusing, *to divide . . . sail.*, means that to recount one by one Laertes' good qualities would stupefy one in recalling the series of them, and yet, like a ship in pursuit of his quick sail, could hardly fall short of making known his great deserts. 117 concernancy, sir? Why] Q^2 *concernancy sir, why* 121 to't,] Q^2, Parrott-Craig *too't* (some copies *doo't* See Dover Wilson: MH, 123, 294). Cam and others *do't*, CNS, Alexander *to't* Theobald and others thought to improve the *do't*, reading by adopting *rarely.* for *really.* 124 His . . .] Marked as Aside by Capell, Furness, Dowden, Kittredge, CNS, Alexander 126 ignorant—] Q^2 *ignorant.* Theobald's dash, generally adopted. 128 me. Well, sir?] Q^2 *me, well sir.* Globe's change, generally adopted. 129 You . . . is—] Q^2 *You . . . is.* Ff *Sir, you . . . is at his weapon.* Malone's dash, generally adopted. 130, 131, I . . . himself.] Johnson's paraphrase is "I dare not pretend to know him, lest I should pretend to an equality; no man can completely know another but by knowing himself, which is the utmost extent of human wisdom" (Furness, i 431). 132 his] Q^2 *this* Q 1676, Cam and others *his* 137 The King, sir,] Q^2 *The King sir* Q^1 *The King, sweete Prince,* F^1 *The sir King* $F^{2\text{-}4}$ *The King, sir,* (punctuation differs).

against the which he has impawned, as I take it, six French rapiers and poniards, with their assigns, as girdle, hangers, and so. Three of the carriages, in faith, are very dear to fancy, very responsive to the hilts, most delicate carriages, and of very liberal conceit.

HAMLET What call you the carriages?

HORATIO I knew you must be edified by the margent ere you had done.

OSRIC The carriages, sir, are the hangers.

HAMLET The phrase would be more germane to the matter if we could carry a cannon by our sides. I would it might be hangers till then. But on: six Barbary horses against six French swords, their assigns, and three liberal-conceited carriages: that's the French bet against the Danish. Why is this all 'impawned,' as you call it?

OSRIC The King, sir, hath laid, sir, that in a dozen passes between yourself and him, he shall not exceed you three hits. He hath laid on twelve for nine; and it would come to immediate trial, if your lordship would vouchsafe the answer.

hath wagered] Q^2 *hath wagerd* Q^1 *hath layd a wager* F^1 *ha's wag'd* F^{2-4} *has wag'd* Cam and others follow Q^2. NCE *has wag'd* 138 against] Q^2 *againgst* impawned,] Q^2 *impaund* Q^1 omits passage. Ff *impon'd* or *impon'd*, Cam and others follow F. CNS *impawned*, Johnson supposed that *impon'd* might be meant to represent Osric's affected pronunciation, and various editors have agreed. Schmidt calls *impon'd* Osric's euphuism. 139 hangers] Q^2 *hanger* Q^1 *hangers* Ff *Hangers* Globe and others *hangers*, Capell, Cam *hanger* Knight: Tragedies, i 167, gives pictures of sword belts, or 'hangers.' 139, 140 and so.] From Q^2. Q^1 omits phrase. Ff *or so:* Cam and others *and so:* or *and so.* NCE *or so.* 141 responsive] Q^2 *reponsiue* 144, 145 HORATIO I . . . done.] Q^1 Ff omit. Cam and others admit. Some editors mark as Aside, after Theobald. 146 carriages,] Q^2 *carriage* Q^1 text differs. Ff *Carriages* 147 matter if] From Q^2. Q^1 *phrase if* Ff *matter: If* 148 a cannon] From Q^2. Q^1 *the canon* Ff *Cannon* Globe, Furness, Delius, Dowden, Craig, Chambers, Crawford, Kittredge, NCE *cannon* Cam, Clarendon, Herford, CNS, Alexander *a cannon* might be] From Ff. Q^1 omits phrase. Some copies of Q^2 *be might* Others *be might* See Dover Wilson: MH, i 126, 127. 150 liberal-conceited] Pope's hyphen. Alexander omits. 151 French bet] From Q^2. F^1 *French but* F^{2-4} French, *but* this all 'impawned,' as] Ff *this impon'd* as Q^2, Parrott-Craig *this all impaund* Q^1 omits passage. Cam, etc., follow F, mostly reading "*impon'd,*" Kittredge, Alexander *this all impon'd, as* CNS *this all "impawned" as* 153 laid, sir,] Q^2 *layd sir,* Q^1 text differs. Ff *laid* Cam and others *laid, sir,* Globe, Craig, Chambers, Crawford, Herford, Kittredge, NCE *laid,* dozen passes] Q^1 *twelue venies* (*venew, veney* = thrust in fencing). 155 twelve for nine;] From Q^2. (Q^1 *that yong Leartes . . . do not get three oddes of you,*) Ff *twelue for mine,* For the discussion of the odds see Furness, i 432, 433; Dover Wilson in CNS, 247, 248; Kittredge: SP, 1101, 1102. The bet is that in twelve bouts, Laertes will not make three

HAMLET How if I answer 'no'?
OSRIC I mean, my lord, the opposition of your person in trial.
HAMLET Sir, I will walk here in the hall. If it please his Majesty, —it is the breathing time of day with me—let the foils be brought. The gentleman willing, and the King hold his purpose, I will win for him and I can. If not, I will gain nothing but my shame and the odd hits.
OSRIC Shall I deliver you so?
HAMLET To this effect, sir, after what flourish your nature will.
OSRIC I commend my duty to your lordship.
HAMLET Yours, yours. (*Exit Osric.*) He does well to commend it himself: there are no tongues else for's turn.
HORATIO This lapwing runs away with the shell on his head.
HAMLET A did comply, sir, with his dug before a sucked it.

more hits than Hamlet, draws not counting either way. Kittredge holds that by no twist can "twelve for nine" be reconciled with these terms. Dover Wilson explains that *He* (l. 155), Laertes, hath laid (down the condition) that, to give him scope in the odds, there must be twelve bouts instead of the usual nine. it] Q^2 *it* Q^1 text differs. Ff *that* Cam and others *it* Delius, NCE *that* 159-162 Sir, . . . can.] Stops in Q^2 are: *hall, . . . Maiestie, . . . me, . . . brought, . . . willing, . . . purpose; . . . can,* In Ff: *Hall; . . . Maiestie, . . . me; . . . brought, . . . willing, . . . purpose; . . . can:* Cam, Globe, Clarendon, Furness, Delius, Dowden, Craig, Herford *hall: . . . majesty, . . . me, . . . brought, . . . willing, . . . purpose, . . . can;* (Furness, Dowden, Craig *hall;*) Forbes Robertson is similar to Cam, except *me, . . . can:* Crawford follows Craig, except in *hall; . . . brought;* Chambers, Kittredge, NCE, Alexander *hall. . . . Majesty, . . . me. . . . brought, . . . willing, . . . purpose, . . . can;* (NCE *hall;* Alexander *me;*) CNS *hall, . . . majesty. . . . me. . . . brought, . . . willing, . . . purpose, . . . can,* It seems to the present editor that *it is the . . . with me* is spoken in parenthesis; and that *and the King* means "if the King." *willing,* = being willing to fight. The speech is punctuated accordingly. Q^1 text is much abbreviated and unhelpful. 160 it is] Q^2 *it is* Ff *'tis* Globe and others *'tis* Cam, Clarendon, Delius, Kittredge, CNS, Alexander *it is* 162 and I can.] From Q^2. Ff *if I can:* Cam, etc., *an I can;* Furness, Delius, Dowden, Kittredge, NCE *if I can;* Chambers *and I can;* I will] From Q^2. Ff *Ile* or *I'le* or *I'll* Cam and others *I will* NCE *I'll* 164 Shall . . . so?] From Q^2. Q^1 omits passage. Ff *Shall I redeliuer you e'en so?* Cam and others follow F. Craig, Crawford follow F, omitting *e'en* F text reads like a reviser's expansion in Osric's style. In Q^2 he is anxious to snap a decision and is to the point. 167 Yours, yours. (*Exit Osric.*) He does] Q^2 *Yours doo's* Ff *Yours, yours; hee does* (F^{2-4} Exit. after *lordship.* l. 166). Cam and others follow F, with exit for Osric after *Yours, yours.* Parrott-Craig *Yours yours;* (and Osric's exit follows l. 166). 168 turn.] From Q^2. Q^1 omits passage. Ff *tongue.* Cam and others *turn.* 169 lapwing . . . head.] A common notion: hence lapwing connoted forwardness. 170 A did comply, sir,] Ff *He did Complie* (or *Comply*) Q^2 *A did so sir* Q^1 omits the speech. Cam and others *He did comply* CNS *A' did comply, sir,* (some copies of Q^2 have *A did so sir* See Dover Wilson: MH, 124). Alexander *'A did comply, sir,* a] Ff *hee*

Thus has he—and many more of the same bevy that I know the drossy age dotes on—only got the tune of the time, and, out of an habit of encounter, a kind of yesty collection, which carries them through and through the most profound and winnowed opinions; and do but blow them to their trial, the bubbles are out.

Enter a Lord.

LORD My lord, his Majesty commended him to you by young Osric, who brings back to him, that you attend him in the hall. He sends to know if your pleasure hold to play with Laertes, or that you will take longer time.

HAMLET I am constant to my purposes: they follow the King's pleasure. If his fitness speaks, mine is ready, now or whensoever, provided I be so able as now.

LORD The King and Queen and all are coming down.

HAMLET In happy time.

LORD The Queen desires you to use some gentle entertainment to Laertes before you fall to play.

171 has he] Q^2 *has he* Ff *had he* Cam and others *has he* NCE *had he* many] Q^2 *many* F^1 *mine* F^{2-4} *nine* Rowe *nine* Cam and others *many* bevy] Q^2 *breede* $F^{1,2}$ *Beauy* $F^{3,4}$ *Beavy* Globe and others *bevy* Cam, Clarendon, Chambers, Herford *breed* Parrott-Craig *Beauy* (*bevy* carries on the bird simile of l. 169). 172, 173 time, and, . . . encounter,] Q^2 *time, and out of an habit of incounter,* Ff *time, and outward habite of encounter,* Cam, Globe and others *time and outward habit of encounter;* (Delius, Chambers *time,*) CNS *time and, out of an habit of encounter,* (Q^2's text means that such men as Osric derive from habitual intercourse and debate a frothy collection of phrases, etc.) 173 yesty] Q^2 *histy* Ff *yesty* Cam and others *yesty* NCE, CNS *yeasty* 174 profound and winnowed] Q^2 *prophane and trennowed* Ff *fond and winnowed* Cam and others follow F. Warburton and others, Herford, Kittredge, Alexander *fann'd and winnowed* Parrott-Craig *fand and winnowed* For earlier discussion of this phrase, see Furness, i 436, 437. *trennowed* is an easy misreading of *winnowed* aided, according to Dover Wilson: MH, 330, by Shakespeare's way of writing minuscule initial *w*, noticeable in the MS. of *Sir Thomas More.* For *profane* he conjectures *profound,* Shakespeare having written *profond* which the compositor misread and printed as *prophane.* Wilson dismisses F's *fond* as a form remote from the word that Shakespeare wrote; but in fact it helps to confirm his emendation. Shakespeare sometimes used the *p* with a crossed curl for *pro*: see *proceed,* etc., so written in *Sir Thomas More,* fol. 9a (and text in Greg's Malone Society edn., p. 77, ll. 237, 240, 251, 266). A crossed *p* was in danger of being taken for a cancelled *p*; and *pro*fond would then be printed as *fond.* 175 trial,] From Q^2. Ff *tryalls:* or *Tryals,* Cam and others *trial,* NCE *trials,* 176-188 *Enter . . .* me.] From Q^2. Ff omits. Editors admit. No Lord appears also in Q^1. That text picks up the dialogue again in a speech corresponding to l. 192. 178, 238, 285, 328 Osric] In Q^2 spelt Ostricke in ll. 178, 238, Ostrick in l. 285, and Osrick at entry after l. 328. F^1 spells Osricke.

HAMLET She well instructs me.

Exit Lord.

HORATIO You will lose this wager, my lord.

HAMLET I do not think so. Since he went into France, I have been in continual practice. I shall win at the odds. But thou wouldst not think how ill all's here about my heart: but it is no matter.

HORATIO Nay, good my lord,—

HAMLET It is but foolery; but it is such a kind of gaingiving as would perhaps trouble a woman.

HORATIO If your mind dislike anything, obey it. I will forestall their repair hither, and say you are not fit.

HAMLET Not a whit: we defy augury. There is special providence in the fall of a sparrow. If it be now, 'tis not to come; if it be not to come, it will be now; if it be not now, yet it will come: the readiness is all. Since no man, of aught he leaves, knows what is't to leave betimes, let be.

188 *Exit Lord.*] Added by Theobald. 189 lose this wager,] From Ff. Q^2 *loose* Cam and others follow F. Parrott-Craig omit *this wager* thinking it may have been added by actor or scribe for clarity. 191 But] Q^2 omits. Ff *but* Cam and others admit. Delius omits. Q^1 picks up the dialogue with *Beleeue me* Horatio, *my hart is on the sodaine Very sore all here about.* 192 how ill all's] From Q^2. Ff *how all* Cam and others follow Q^2. 194 lord,—] Q^2 Ff *Lord.* Capell's dash, generally adopted. 195 gaingiving] Q^2 *gamgiuing*, Ff *gain-giuing* 197 obey it.] From Q^2. Ff *obey.* Cam and others follow Q^2. (For ll. 197, 198 Q^1 has merely *My lord forbeare the challenge then.*) 199 There is] From Q^2. Q^1 *theres a* Ff *there's a* or *theres a* Globe and others *there's a* Cam, Clarendon, CNS, *there is* Delius, Alexander *there is a* special] Q^1 *predestinate* 200 now,] Q^2 omits. Q^1 omits passage. Ff *now*, Editors *now*, 201 will] Q^2 *well* 202, 203 all. Since . . . be.] Q^2 *all, since no man of ought he leaues, knowes what ist to leaue betimes, let be.* Ff *all, since no man has ought of what he leaues. What is't to leaue betimes?* (F^1 *ha's*) The meaning depends on punctuation. Parrott-Craig follow Q^2, punctuating *leaues knowes, . . . betimes? . . . be.* Cam, Dowden follow F, add *Let be.* and they punctuate *all; . . . leaves, . . . betimes?* Globe follows F and punctuates *all: . . . leaves, . . . betimes?* Herford is similar but adds *Let be.* Furness follows Q^2 and punctuates *all. . . . man, . . . leaves, . . . knows, . . . betimes? . . . be.* Delius, Craig, Crawford, NCE follow F and punctuate *all. . . . leaves, . . . betimes?* and add *Let be.* Chambers *all; since no man knows aught of what he leaves, what is't to leave betimes?* Kittredge *all. Since no man knows aught of what he leaves, what is't to leave betimes? Let be.* CNS follows Q^2 and punctuates *all. . . . man, . . . leaves, . . . betimes, . . . be.* Alexander *all. Since no man owes of aught he leaves, what is't to leave betimes? Let be.* Delius explains F as meaning, Since no man possesses anything in what he leaves behind, what does it matter if one departs soon? Q^2, more idiomatic, is sounder than F: Since no man, from anything he leaves behind, knows what it is to depart in good time (*i.e.*, when is the right moment),

A table prepared, with flagons of wine on it. Trumpets, Drums and Officers with Cushion.

Enter King, Queen, Osric, and all the State. Foils, daggers: and Laertes.

KING
Come, Hamlet, come, and take this hand from me.

The King puts Laertes' hand into Hamlet's.

HAMLET
Give me your pardon, sir. I have done you wrong;
But pardon't, as you are a gentleman.
This presence knows,
And you must needs have heard, how I am punished
With a sore distraction. What I have done,
That might your nature, honour and exception
Roughly awake, I here proclaim was madness.
Was't Hamlet wronged Laertes? Never Hamlet.
If Hamlet from himself be ta'en away,
And when he's not himself does wrong Laertes,
Then Hamlet does it not, Hamlet denies it.
Who does it then? His madness. If 't be so,
Hamlet is of the faction that is wronged;
His madness is poor Hamlet's enemy.
Sir, in this audience,

let the matter be. *is't* is positive not interrogative, and *betimes* is taken to mean *in good time* rather than *soon* or *early*. Lewis: PP, 13, following F, explains by assuming Sh. had read Seneca's phrase in Epist. lxix, *Nihil perdis ex tuo tempore, nam quod relinquis alienum est*. Granville-Barker prefers F text. For discussion and other explanations, see Dover Wilson: MH, 214, 215; Furness, i 439, 440; Kittredge: SP, 1103. 203 *A table . . . Laertes.*] From Q^2, with addition of *with flagons of wine on it. . . . Enter . . . Osric, . . .* Q^1 Enter King, Queene, Leartes, Lordes. Ff Enter King, Queene Laertes and Lords, with other Attendants with Foyles, and Gauntlets, a Table and Flagons of Wine on it. The form of procession is clear in Q^2. Laertes is to enter at the end, as though uneasy and reluctant to show himself. CNS, Parrott-Craig, Alexander read Cushions. Dover Wilson: MH, 39, 40, thinks that change in F of *Gauntlets* for *daggers* marks a change in the fashion of fencing; Greg: EP, xli, considers it adopted to facilitate the exchange of weapons. 204 *The King . . . Hamlet's.*] Added by Dyce after Hanmer and Johnson. Editors adopt similar S.D. 205 I have] From Q^2. Q^1 text differs. Ff *I'ue* Cam and others *I've* Chambers, Kittredge, CNS, Alexander *I have* 206, 207 But . . . knows,] Divided as in Ff. One line in Q^2. Q^1 omits passage. Cam and others follow F. (CNS, Parrott-Craig end lines in *gentleman. . . . heard, . . . distraction. . . . done*) 209 With a] From Q^2. Q^1 omits passage. Ff *With* Cam and others *With* CNS *with a* Alexander *With a* 219 Sir, . . . audience,] From Ff. Q^2 omits. Q^1 omits passage. Cam and others admit.

Let my disclaiming from a purposed evil
Free me so far in your most generous thoughts,
That I have shot my arrow o'er the house,
And hurt my brother.

LAERTES I am satisfied in nature,
Whose motive, in this case, should stir me most
To my revenge. But in my terms of honour
I stand aloof, and will no reconcilement,
Till by some elder masters of known honour
I have a voice and precedent of peace
To keep my name ungored. But till that time
I do receive your offered love like love
And will not wrong it.

HAMLET I embrace it freely,
And will this brother's wager frankly play.
Give us the foils. Come on.

LAERTES Come, one for me.

HAMLET
I'll be your foil, Laertes. In mine ignorance
Your skill shall, like a star i' th' darkest night,
Stick fiery off indeed.

LAERTES You mock me, sir.

HAMLET
No, by this hand.

KING
Give them the foils, young Osric. Cousin Hamlet,
You know the wager?

HAMLET Very well, my lord.
Your Grace has laid the odds o' th' weaker side.

222 my] Q^2 *my* Q^1 Ff *mine* Cam and others *mine* Kittredge, CNS, Alexander *my* 223 brother.] From $Q^{1.2}$. Ff *Mother.* Cam and others *brother.* 227-229 Till . . . ungored.] Q^1 *Till by some elder maisters of our time I may be satisfied.* 228 precedent] Q^2 Ff *president* Johnson's change, adopted by Cam and others. 229 keep] From Ff. Q^2 omits. For Q^1 see preceding note. Editors *keep* ungored. [Q^2 *vngord:* Ff *vngorg'd.* Cam and others *ungor'd.* or *ungored.* or *ungor'd—* till] Q^2 *all* Q^1 *Till.* Ff *till* or *'till* Editors *till* 231 I] Q^2 *I* Q^1 omits passage. Ff *I do* or *I doe* Cam and others *I* NCE *I do* 231, 232 I . . . play.] Divided as in Ff. Prose in Q^2. Cam and others follow F. 233 Give . . . on.] In Q^1 the King here says *Giue them the foyles.* Come on.] From Ff. Q^2 omits. For Q^1 see note to l. 244. Cam and others admit. Parrott-Craig omit as being an actor's insertion or scribe's anticipation of *Come, one* 236 Stick . . . indeed.]=flash in brilliant contrast. 238, 239 Give . . . wager?] In Ff lines end in Osricke, . . . *wager.* 240 has] Q^2 *has* Q^1 omits passage. Ff *hath* Globe and others *hath* Cam, Kittredge, CNS, Parrott-Craig, Alexander *has* o' th'] Q^2 *a' th* F^{1-3} *a' th'* F^4 *o' th'* Cam and others *o' the* Chambers *on the* Kittredge, NCE, CNS *o' th'* Alexander *a' th'*

KING
I do not fear it. I have seen you both:
But since he is bettered, we have therefore odds.
LAERTES
This is too heavy: let me see another.
HAMLET
This likes me well. These foils have all a length?

Prepare to play.

OSRIC
Ay, my good lord.
KING
Set me the stoups of wine upon that table.
If Hamlet give the first or second hit,
Or quit in answer of the third exchange,
Let all the battlements their ordnance fire;
The King shall drink to Hamlet's better breath;
And in the cup an union shall he throw,
Richer than that which four successive kings
In Denmark's crown have worn. Give me the cups;
And let the kettle to the trumpet speak,
The trumpet to the cannoneer without,
The cannons to the heavens, the heaven to earth,
'Now the King drinks to Hamlet.' Come, begin;

Trumpets the while.

And you, the judges, bear a wary eye.

241 I . . . both:] Two lines in Ff, ending *it, . . . both:* 242 he is bettered,| Q^3 *he is better,* Q^1 omits passage. Ff *he is better'd* Cam and others follow F. Delius, Alexander *he's better'd, bettered* refers to Laertes' improvement as a swordsman: see IV vii 95 f., V ii 133 f. 243, 244 This . . . length?] Four lines in Ff, ending: *heauy, . . . another. . . . well, . . . length.* 244 These . . . length?] Q^1 *these . . . laught, come on sir:* See l. 233 and note. *Prepare to play.*] From Ff. Q^3 omits. After *come on sir:* in Q^1 we have in italics, a hit. Leartes then replies *No more.* and the stage-direction is given, Heere they play. 246-258 Set . . . eye.] It is during the King's screen of oratory, according to Granville-Barker, that Laertes, having changed his sword for the unbated weapon (l. 243), anoints his new weapon with the poison. Dover Wilson thinks Osric is an accomplice in the treachery; Granville-Barker disagrees (GB 3, 176 f.). 246 stoups] Q^3 *stoopes* Q^1 omits passage. Ff *Stopes* 249 ordnance] F^1 *Ordinance* 251 union] From Ff. Q^2 *Vnice* (Latin *unio*, a single large pearl). Some copies of Q^2 have a variant *Onixe* See Dover Wilson: MH, 124; see also note to ll. 304-306. 253 In . . . cups;] Two lines in Ff, ending *worne, . . . Cups,* 254 trumpet] From Q^3. Q^1 omits passage. Ff *Trumpets* Cam and others *trumpet* NCE *trumpets* 256 heaven to] From Q^3 Ff. Globe, Furness, Delius, Craig, Chambers, Crawford, Herford *heavens to* Cam, Clarendon, Dowden, Kittredge, NCE, CNS, Alexander *heaven to* 257 *Trumpets the while.*]

HAMLET
Come on, sir.
LAERTES Come, my lord.

They play.

HAMLET One.
LAERTES No.
HAMLET Judgement!
OSRIC
A hit, a very palpable hit.
LAERTES Well: again.
KING
Stay: give me drink. Hamlet, this pearl is thine.
Here's to thy health.

Drum, trumpets, and shot. Flourish, a piece goes off.

Give him the cup.

HAMLET
I'll play this bout first: set it by a while.
Come (*They play again.*) Another hit. What say you?
LAERTES
A touch, a touch, I do confess't.
KING
Our son shall win.
QUEEN He's fat and scant of breath.

From Q^2. Q^1 Ff omit. 259 Come, my lord.] From Q^2. Ff *Come on sir.* For Q^1 see note to l. 244. Cam and others follow Q^2. *They play.*] From Ff. Q^2 omits. Q^1 Heere they play. 260 again.] Q^1 has S.D. They play againe. 262 *Drum, . . . off.*] From Q^2 after *hit.* l. 260. F^1 after *cup*, l. 262, Trumpets sound, and shot goes off. ($F^{2\text{-}4}$ Trumpet). 263 set it] $Q^{1, 2}$ *set it* Ff *set* Cam and others *set it* 264 (*They play again*.)] Added by Rowe after *you?* but see note to l. 260. (In Q^2 there is unusual space after *hit.* which Parrott-Craig think may indicate a pause in the action while Hamlet appeals.) 265 A touch, a touch,] From Ff. Q^2 omits. (Q^1 *I, I grant, a tuch, a tuch.*) Cam and others admit. confess't.] Q^2 *confest.* For Q^1 see preceding note. Ff *confesse.* Cam and others *confess.* Kittredge, CNS, Alexander *confess't* 266 fat] Steevens suggested that Shakespeare here apologised for a fat actor playing the part, and in due course the actor was identified as Burbage. Dover Wilson shrewdly remarks that if the performing actor was fat, Sh. would hardly call attention to the fact (CNS, 255), and he holds that *fat* simply means 'sweaty.' He quotes in support *2 Henry IV* II iv 1. This is preferable to Craig's explanation (Dowden: H, 237) that *fat . . . breath.* means not reduced to athletic condition by fencer's training, because Hamlet was in training (v ii 190 f.); and is greatly preferable to emendations of *faint* and *hot* for *fat* (Furness, i 446). Sisson in Sh. Companion, 37, thinks *fat . . . breath* means 'out of condition.' Powell thinks that the simple explanation is that the strenuous bout had made Hamlet puffed and out of breath.

Here, Hamlet, take my napkin, rub thy brows.
The Queen carouses to thy fortune, Hamlet.

HAMLET
Good madam!

KING Gertrude, do not drink.

QUEEN
I will, my lord: I pray you, pardon me.

KING (*aside*)
It is the posioned cup: it is too late!

HAMLET
I dare not drink yet, madam: by and by.

QUEEN
Come, let me wipe thy face.

LAERTES
My lord, I'll hit him now.

KING I do not think't.

LAERTES (*aside*)
And yet it is almost against my conscience.

HAMLET
Come, for the third, Laertes. You do but dally:
I pray you, pass with your best violence;
I am afeard you make a wanton of me.

LAERTES
Say you so? Come on. *Play.*

OSRIC
Nothing, neither way.

LAERTES
Have at you now!

267 Here, . . . brows.] From Q^2. Q^1 *Here* Hamlet, *take my napkin, wipe thy face.* Ff *Heere's a Napkin, rub thy browes,* Cam and others follow Q^2. 270 I . . . me.] Two lines in Ff, ending *Lord: . . . me.* 271, 275 (*aside*)] Added by Rowe. 272 I . . . by.] Two lines in Ff, ending *Madam, . . . by.* 274 My . . . think't.] In Q^1 this conversation, modified, is exchanged between Laertes and Hamlet. think't.] From Q^2 Ff. Q^1 omits this phrase. Malone and others, Delius, Chambers *think it.* Cam and others *think't.* 275 it is . . . against] From Q^2. Q^1 *it goes . . . against* Ff *'tis . . . 'gainst* Globe, Furness, Dowden, Craig, Crawford, NCE, CNS follow F. Cam, Clarendon, Delius, Herford, Kittredge, Alexander follow Q^2. Chambers *it is almost 'gainst* 276 Come, . . . dally:] Two lines in Ff, ending *third. . . . dally,* Laertes. You do] Q^2 Laertes, *you doe* Ff Laertes, *you* Cam, etc., *Laertes, you* Delius, Craig, Crawford *Laertes. You* Furness, NCE *Laertes; you* Chambers, Kittredge *Laertes! You* CNS *Laertes. You do* Parrott-Craig, Alexander *Laertes, you do* do, but dally:] Q^1 *dally with me* 278 afeard] From Ff. Q^2 *sure* Q^1 omits passage. Cam and others *afeard* make a wanton of me]=trifle with me. 279 *Play.*] From Ff. $Q^{1, 2}$ omit. 281 Have . . . now!] It appears from the text that Laertes' thrust is a foul. *Laertes . . . Laertes.*] From Rowe. Q^2 omits. Q^1 They catch one anothers

Laertes wounds Hamlet; then, in scuffling, they change rapiers, and Hamlet wounds Laertes.

KING Part them: they are incensed.

HAMLET
Nay, come again.

The Queen falls.

OSRIC Look to the Queen there, ho!

HORATIO
They bleed on both sides. How is it, my lord?

OSRIC
How is't, Laertes?

LAERTES
Why, as a woodcock to mine own springe, Osric: 285
I am justly killed with mine own treachery.

HAMLET
How does the Queen?

KING She swounds to see them bleed.

QUEEN
No, no, the drink, the drink! O my dear Hamlet!
The drink, the drink! I am poisoned.

Queen dies.

HAMLET
O villainy! Ho! let the door be locked. 290
Treachery! Seek it out.

Rapiers, and both are wounded, Leartes falles downe, the Queene falles downe and dies. Ff, Parrott-Craig In scuffling they change Rapiers. Cam and others follow Rowe. Crawford follows F. CNS has more elaborate S.D.s. See also Furness, i 448. 282 Nay, come again.] Q^2 *Nay come againe.* Q^1 omits. F^1 *Nay come, againe* $F^{2\text{-}4}$ *Nay, come again.* Dyce, Cam and others *Nay, come, again.* Delius, CNS, Alexander *Nay, come again.* Kittredge *Nay come! again! The Queen falls.*] Added by Capell. ho!] Q^2 *howe.* Q^1 omits. Ff *hoa.* or *ho.* Staunton, Delius, NCE *Ho!* Cam and others *ho!* Among its various uses *ho* was used as meaning restraint or stop, especially in the phrase *There is no ho in . . .*, meaning no restraint or limit. Staunton thought that *ho!* in our passage should be addressed to the combatants and not those who are to help the Queen. Hence his reading: but the word seems addressed to the entourage. 283 is it,] Q^2 *is it* Ff *is't* Cam and others *is it,* NCE *is't* 284 is't,] From $Q^{1,2}$ Ff. Craig, Crawford *is it* 285 Why, . . . Osric:] Two lines in Ff, ending *Woodcocke . . .* Osricke, (Q^1's version is *Euen as a coxcombe should, Foolishly slaine with my owne weapon:*) 287 swounds] From $F^{3,4}$. Q^2 $F^{1,2}$ *sounds* Cam and others *swounds* Furness, Chambers, CNS, Alexander *swoons* Delius *swoonds* Kittredge *sounds* 288, 289 O my . . . drink!] One line in Ff. 289 *Queen dies.*] Added by Rowe. 290 Ho!] Q^2 *how* Q^1 *ho,* Ff *How?* Theobald, Cam and others *Ho!* Granville-Barker dissents. (GB 3, 184) He considers that *How?* is an obvious question to which Laertes answers. let . . . locked.] Q^1 *keepe the gates.* 291

Laertes falls.

LAERTES
It is here, Hamlet. Hamlet, thou art slain:
No med'cine in the world can do thee good,
In thee there is not half an hour's life.
The treacherous instrument is in thy hand,
Unbated and envenomed. The foul practice
Hath turned itself on me. Lo, here I lie,
Never to rise again. Thy mother's poisoned.
I can no more. The King, the King's to blame.

HAMLET
The point envenomed too!
Then, venom, to thy work.

Hurts the King.

ALL
Treason! treason!

KING
O, yet defend me, friends. I am but hurt.

HAMLET
Here, thou incestuous, murd'rous, damnéd Dane,
Drink off this potion. Is thy union here?
Follow my mother.

King dies.

LAERTES He is justly served:
It is a poison tempered by himself.

Laertes falls.] Added by Capell. 292 It . . . slain:] Two lines in Ff, ending Hamlet, . . . *slaine*, Hamlet,] From Ff. Q^2 omits. Q^1 omits passage. Cam and others admit. 293 med'cine] Q^2 *medcin* Ff *medicine* 294 hour's] Q^2 *houres* Q^1 Ff *houre of* Cam, etc., *hour of* Parrott-Craig *houres* remarking that *houres* may be disyllabic. Alexander *hour's* 295 thy] Q^1 Ff *thy* Q^2 *my* Cam and others *thy* 299 to blame.] Q^2 F^1 *too blame*. F^{2-4} *to blame*. Cam and others *to blame*. 300, 301 The . . . work.] As in Ff. One line in Q^2. Q^1 *Then venome to thy venome*, 301 *Hurts the King*.] From Ff. $Q^{1,2}$ omit. Rowe, Cam and others *Stabs the King*. Crawford, Kittredge, NCE follow F. 304-306 Here . . . mother. *King dies.*] Q^1 *die dam'nd villaine: Come drinke, here lies thy vnion here*. The King dies. There is no previous reference in Q^1 to the *union* (pearl); but this passage shows that *union* was the original word. Greg: PE, 58, took the view that it could not have stood in Shakespeare's autograph. Dover Wilson: MH, 127, supposes that he wrote the word as "Vniō," which would explain the misprint *Vnice* in Q^2, altered to *Onixe* (see v ii 251, 305). A pun is intended in *union*. It is the pearl that Claudius pretended to have put in the wine; and it is also the incestuous marriage. 304 Here, . . . Dane,] Two lines in Ff, ending *murdrous*, . . . *Dane*, incestuous] Q^2 incestious murd'rous,] $F^{1,2}$ *murdrous*, $F^{3,4}$ *murd'rous* Q^2 omits. For Q^1 see note to ll. 304-306. 305 thy union] From Q^1 Ff. Q^2 *the Onixe* See note to ll. 251, 304-306. Cam and others *thy union*. 306 *King dies.*] From Ff. Q^2 omits. Q^1 The king dies. 306, 307 He . . . himself]

Exchange forgiveness with me, noble Hamlet.
Mine and my father's death come not upon thee,
Nor thine on me! *Dies.*

HAMLET
Heaven make thee free of it! I follow thee.
I am dead, Horatio. Wretched Queen, adieu!
You that look pale and tremble at this chance,
That are but mutes or audience to this act,
Had I but time—as this fell sergeant, Death,
Is strict in his arrest—O, I could tell you—
But let it be. Horatio, I am dead:
Thou livest: report me and my cause aright
To the unsatisfied.

HORATIO Never believe it.
I am more an antique Roman than a Dane.
Here's yet some liquor left.

HAMLET As th' art a man,
Give me the cup. Let go. By heaven, I'll ha't.
O God, Horatio, what a wounded name,
Things standing thus unknown, shall live behind me!
If thou didst ever hold me in thy heart,
Absent thee from felicity a while,
And in this harsh world draw thy breath in pain,
To tell my story.

A march afar off, and shot within.

What warlike noise is this?

OSRIC
Young Fortinbras, with conquest come from Poland,

As in Ff. One line in Q^2. 310 *Dies.*] From Ff. Q^2 omits. Q^1 Leartes dies. 315, 316 time—as . . . arrest—O,] Q^2 *time, as . . . arrest, o* Ff *time (as . . . Arrest) oh* 316 strict] From Q^2 $F^{3, 4}$. Q^1 text differs. F^1 *strick'd* F^2 *strick't* you—] Q^2 F^{3-4}, Parrott-Craig *you*, F^1 *you*. Pope's dash, generally adopted. 318 cause aright] Q^2 *cause a right* Ff *causes right* Editors *cause aright* 321, 322 As . . . ha't.] Divided as in Q^2. In Ff lines end In *Cup. . . . haue't.* 321 th' art] From Q^2 Ff. Capell, Cam and others *thou'rt* Chambers *thou art* Kittredge, Alexander *th'art* 322 ha't.] Q^2 *hate*, Ff *haue't.* or *hav't.* Cam and others *have't.* Delius, Chambers *have it.* Kittredge *ha't.* CNS, Alexander *ha't!* 323 God,] Q^2 *god* Q^1 *fie* Ff *good* Cam and others *good* Capell, Furness *God!*— Craig, Alexander *God!* CNS *God*, Parrott-Craig *goa* 324 shall live] Q^2 *shall I leaue* Ff *shall liue* (In Q^1 Hamlet's words are *and if thou shouldst die, What a scandale wouldst thou leaue behinde?*) Cam and others follow F. 328 *A march . . . within.*] Q^2 A march a farre off. Q^1 omits. Ff March afarre off, and shout within. (*shot* is determined by l. 331.) this?] Q^2 Ff here have Enter Osrick. There has been no exit. CNS overcomes the difficulty by arranging that Osric goes out when the marching is heard and returns. Parrott-Craig

To th' ambassadors of England gives
This warlike volley.

HAMLET O, I die, Horatio;
The potent poison quite o'er-crows my spirit.
I cannot live to hear the news from England;
But I do prophesy th' election lights
On Fortinbras. He has my dying voice;
So tell him, with th' occurrents, more and less,
Which have solicited. The rest is silence. *Dies.*

HORATIO
Now cracks a noble heart. Good night, sweet prince,
And flights of angels sing thee to thy rest!

March within.

Why does the drum come hither?

Enter Fortinbras, with the English Ambassadors, with drum, colours, and Attendants.

FORTINBRAS
Where is this sight?

observe that he must have left the stage with the flight of courtiers after Hamlet killed the King. 330, 331 To . . . volley.] Divided as in Pope. One line in Q^2 Ff. 336, 337 occurrents, . . . solicited.] = circumstances, great and small, which have led [to Hamlet so casting his dying vote]. 337 solicited. The] Q^2 *solicited, the* Q^1 text differs. Ff *solicited. The* Cam, Globe, Clarendon, Herford follow F. Furness, Dowden, Kittredge, CNS, Alexander *solicited— the* Delius, Craig, Chambers, Crawford, NCE *solicited— The* The . . . silence.] Q^2 *the . . . silence.* F^1 *The . . . silence. O, o, o, o.* F^2 *The . . . silence. O, o, o, o,* $F^{3,4}$ *The . . . silence, O, o, o.* Dover Wilson: MH, 78 f., ascribes these unfortunate *O*'s to actors' additions, in fact probably Burbage's. Only those like Porter and Clarke who set out to present the F text preserve them. They occur similarly in the Q text of *Lear* and are non-Shakespearian. (Hamlet's last words in Q^1 consist of commonplaces, the last phrase of which had appeared in *First Part of the Contention*, etc., x 50.) Q^1 reads *Mine eyes haue lost their sight, my tongue his vse: Farewel Horatio, heauen receiue my soule.* The succession is unmentioned by Hamlet in Q^1. Hamlet's last words, *The . . . silence* have been called enigmatical; but cf. *All's Well* II iii 74, where Helen, having no more to say, exclaims *The rest is mute. Dies.*] Q^2 omits. Q^1 Ham. dies. Ff Dyes. *or* Dies. 338 Now . . . prince,] Two lines in Ff, ending *heart: . . . Prince,* 339 *March within.*] Added by Capell after l. 340. 340 *Enter . . . Attendants.*] Q^2 Enter Fortenbrasse, with the Embassadors. Q^1 Enter Voltemar and the Ambassadors from England. enter Fortenbrasse with his traine. Ff Enter Fortinbras and English Ambassador, with Drumme, Colours, and Attendants. The direction in Q^1 probably means that the actor who played Voltemand here entered as an Ambassador (*cf.* Duthie, 136; Duthie: KL, 163). 341 sight?] Q^1 *bloudy sight?* you] Q^2 *you* $F^{1,2}$ *ye* $F^{3,4}$ *you* Globe and others *ye* Cam, Clarendon, Kittredge,

HORATIO What is it you would see?
If aught of woe or wonder, cease your search.
FORTINBRAS
This quarry cries on havoc. O proud death,
What feast is toward in thine eternal cell,
That thou so many princes at a shot
So bloodily hast struck?
AMBASSADOR The sight is dismal;
And our affairs from England come too late.
The ears are senseless that should give us hearing,
To tell him his commandment is fulfilled,
That Rosencrantz and Guildenstern are dead.
Where should we have our thanks?
HORATIO Not from his mouth
Had it th' ability of life to thank you.
He never gave commandment for their death.
But since, so jump upon this bloody question,
You from the Polack wars, and you from England,
Are here arrived, give order that these bodies
High on a stage be placéd to the view;
And let me speak to th' yet unknowing world
How these things came about. So shall you hear
Of carnal, bloody and unnatural acts,
Of accidental judgements, casual slaughters,
Of deaths put on by cunning and forced cause,
And, in this upshot, purposes mistook
Fall'n on th' inventors' heads. All this can I
Truly deliver.
FORTINBRAS Let us haste to hear it,
And call the noblest to the audience.
For me, with sorrow I embrace my fortune.
I have some rights of mémory in this kingdom,
Which now to claim my vantage doth invite me.

CNS, Alexander *you* 343 This] *This* Q^1 omits passage. Ff *His* Cam and others *This* havoc] = merciless slaughter. proud] Q^2 *prou'd* Q^1 *imperious* Ff *proud* Editors *proud* 344 eternal] Q 1676 *infernal* adopted by Theobald and others. Modern editors *eternal* Dowden suggested that the word was used in the sense which expresses abhorrence. Dover Wilson, with reference to *T. Andronicus* I i 93, remarks that *eternal cell* means the grave. 345 shot] Q^2 *shot* Q^1 text differs. Ff *shoote*, or *shoot*, Cam and others *shot* 346 AMBASSADOR] Q^2 Embas. Q^1 Ambass. Ff Amb. Cam and others prefix as for First Ambassador. Crawford, Kittredge, NCE prefix for Ambassador. 356 arrived, give] From Q^2. Q^1 differs. F^{1-3} *arriued. Giue* F^4 *arrived: Give* 358 to th' yet] From Ff. Q^2 *to yet* Q^1 differs. 362 deaths] $F^{1, 2}$ *death's* forced cause,] Q^2 *for no cause* Q^1 omits passage. Ff *forc'd cause*, Cam and others follow F. 369 Which . . . me.] Two lines in Ff, ending *doth . . . me.*

HORATIO
Of that I shall have also cause to speak,
And from his mouth whose voice will draw on more.
But let this same be presently performed,
Even while men's minds are wild, lest more mischance
On plots and errors happen.
FORTINBRAS Let four captains
Bear Hamlet, like a soldier, to the stage;
For he was likely, had he been put on,
To have proved most royal: and, for his passage,
The soldiers' music and the rite of war
Speak loudly for him.
Take up the bodies. Such a sight as this
Becomes the field, but here shows much amiss.
Go, bid the soldiers shoot.

Exeunt marching, after the which a peal of ordnance are shot off.

(F¹ *me,*) now] Q² *now* Ff *are* Editors *now* 370 shall have also] From Q². Q¹ differs. F¹ *shall haue alwayes* F²⁻⁴ *shall alwayes* Cam and others follow Q². 371 And . . . more.] Two lines in Ff, ending *mouth . . . more:* on] Q² *no* Q¹ differs. Ff *on* Cam and others *on* 373 Even . . . mischance] Two lines in Ff, ending *wilde, . . . mischance* while] From Q². Ff *whiles* Cam and others *while* wild,] Schmidt glosses as "turbulent, tempestuous." "bewildered" (by the tragic events) as in *Romeo* v i 28, v iii 239 is perhaps better. Horatio is anxious to avoid the evil consequences of plots arising from the present natural bewilderment. 377 To . . . passage,] Two lines in Ff, ending *royally: . . . passage,* royal:] Q², Parrott-Craig *royall;* Q¹ *royall.* Ff *royally:* Cam, Globe, Delius, Dowden, Craig, Chambers, Crawford, Herford *royally:* or *royally;* Furness, Kittredge, NCE *royally:* CNS, Alexander *royal;* 378 rite] Q³ *right* Q¹ text differs. Ff *rites* Cam and others *rites* CNS, Alexander *rite* 380 bodies.] Q³ *bodies,* Q¹ *bodie,* Ff *body;* Cam and others follow Q². (stops differ). NCE *body.* 382 *Exeunt . . . off. FINIS.*] From Ff. (F⁴ omits *FINIS.*) Q² Exeunt. *FINIS.* Q¹ Finis. Capell added before the final Exeunt . . . the stage-direction 'A dead march.'; and this was adopted by many editors, including Cam, Globe, Clarendon, Furness, Dowden, Craig, Chambers, Gordon, Herford, CNS. Some editors after *Exeunt,* read "bearing off the bodies;" Cowling, 35, remarks that this dead-march, as those ending *Lear* and *Coriolanus,* would be played on the drums alone. Parrott-Craig Exeunt. *FINIS.*

TROILUS AND CRESSIDA

AN entry was made in the *Stationers' Registers* under date of 7 February, 1603, as follows: master Robertes Entred for his copie in full Court holden this day to print when he hath gotten sufficient aucthority for yt, The booke of Troilus and Cresseda as yt is acted by my lord Chamberlens Men vj^{d}.[1] Robertes's entry was apparently a blocking entry designed to prevent unauthorised publication,[2] and there was no issue in respect of it. A second entry to Richard Bonion and Henry Walleys was made on 28 January, 1609: Entred for their Copy vnder thandes of Master Segar deputye to Sir George Bucke and master warden Lownes a booke called the history of Troylus and Cressida vj^{d}.[3] There were two issues of the corresponding Quarto in 1609, the first with title-page: The Historie of Troylus and Cressida. *As it was acted by the Kings Maiesties* seruants at the Globe. *Written by* William Shakespeare. [Ornament] LONDON Imprinted by *G. Eld* for *R Bonian* and *H. Walley*, and are to be sold at the spred Eagle in Paules Churchyeard, ouer against the great North doore. 1609.[4] The second issue had for title-page: The Famous Historie of Troylus and Cresseid. *Excellently expressing the beginning* of their loues, with the conceited wooing of *Pandarus* Prince of *Licia. Written by* William Shakespeare. [Ornament] LONDON Imprinted [the rest as in Issue One]. In Issue Two an Epistle from "A neuer writer, to an euer reader." precedes the play; and the original first leaf had been removed and replaced by two leaves carrying the new title and Epistle.[5] The alteration in the title-page is connected with this change.[6] The Epistle is important biographically and critically and is printed as Appendix to the play in the present edition.[7]

There has been much difference of view on the significance of these facts. Swinburne, Creizenach, Rhodes, Lee, Fripp and others held Q to be piratical.[8] Willoughby and Harrison concluded that the players

[1]Arber, iii 226; Chambers: WS, i 438; Lewis, ii 404. [2]Pollard: FQ, 66; Pollard: SF, 50; Adams, 348. [3]Arber, iii 400; Chambers: WS, i 438; Lewis, ii 404. [4]Facsimile by Griggs, Intr. by H. P. Stokes, 1886. [5]On the details of the change see Alexander: TC, 268. Creizenach (?), 89, and Fripp, ii 716, consider Issue One to be Issue Two. Halliwell-Phillipps, i 210, and Fleay: CH, 62, 160, 220, also wrongly reverse the order. [6]To compensate for the attraction of the reference to the King's Men and the Globe in Issue One, Issue Two has a more alluring title-page. [7]The indications Issue One and Issue Two are preserved here for convenience; but Philip Williams has produced bibliographical evidence showing that the second title-page and Epistle were printed whilst the book was still at press (*Studies in Bibliography*, Univ. of Virginia, 1949, ii 25-33. See also Greg: EP, 2nd edn., p.h.). [8]Swinburne: Sh, 41; Creizenach, 89; Rhodes: FF, 32; Lee, 369; Fripp, ii 716.

had not been agreeable to publication.[1] Such views have been largely founded on the reference to the "grand possessors" in the Epistle: but it is far from clear who these were. The obvious and likely guess is that they were the King's Company. Tucker Brooke and Adams supposed that they might be the poet's friends who had transcripts of the play.[2] Knight, following an idea of Tieck's, thought someone at Court intended, possibly the Monarch![3] It has also been tentatively urged that Shakespeare himself promoted publication.[4] These are matters at present beyond definite decision. Similarly with the statement in the *Registers* of 1603 and in Issue One that the Chamberlain's or King's Company had acted the play, a statement suppressed in Issue Two and complicated by the information in the Epistle of 1609 that the "new play" had never been staled with the Stage or clapper-clawed with the palms of the vulgar: we have no ready means of reconciling these apparent contradictions. Fleay, Luce and others accept the statement in the *Registers* of 1603.[5] Some interpret the Epistle to mean that the play was never produced. Malone suggested production at Court, and Rhodes both at Court and Blackfriars.[6] Chambers wonders if the play was not produced, like *The Return from Parnassus*, at Cambridge: to which O'Connor mindfully adds Oxford.[7] The play's subject-matter and legal phraseology support Alexander's suggestion that it was written for the Inns of Court; and Hotson believes it was presented by the Middle Templars.[8] Lawrence is more elaborate: he concludes that the play was produced by the King's Men and was a failure; which led to the withdrawal of the title-page in Issue One and to the new title and Epistle in Issue Two.[9] The mention of the Chamberlain's Men in 1603 would indicate that Shakespeare's play is not connected with the lost *Troilus and Cressida* of Chettle and Dekker (1599), written for the Admiral's Company and to which the fragmentary 'plot' preserved in the British Museum is thought to apply.[10]

The Cambridge editors were of opinion that Q was printed from a transcript of the author's MS.[11] There is reason to modify this view.[12] Although printing-houses tended to regulate spelling, the author's spelling survived in places in printed texts. In volume one of *The Manuscript of Shakespeare's Hamlet*, pp. 114-117, Professor Dover Wilson records the more unusual spellings in Q^2 of that play; and in

[1]Willoughby, 170; Harrison: ST, 112. [2]Brooke: ES, 77; Adams, 349. [3]Knight, 389. [4]Alexander: TC, 285. [5]Fleay: CH, 62; Luce, 281. [6]Rhodes: FF, 21. [7]Chambers: SS, 199; O'Connor: RS, 90. [8]Alexander: TC, 278; Hotson: SSD, 37-56; O. J. Campbell, *Comicall Satyre and Sh.'s Tr. and Cr.*, Huntington Lib., 1938. [9]Lawrence, 134. [10]Chambers: ES, iv 51; Greg: HD, 142; Greg: DD, 26-28, 36-40. The plot is in Addit. MS. 10449. See also Boas, 370. [11]Cam, vi, p. x. [12]But Chambers points out that the 'Shakespearian' characteristics found in Q might still survive in a transcript of the original MS.

Shakespeare's Hand in Sir Thomas More (Appendix to Chapter IV) he examines such spellings together with corresponding forms in Hand D of the *More* MS. It is widely accepted that Q^2 of *Hamlet* was printed from Shakespeare's autograph; and the correspondence between certain of its spellings and those in Hand D is one of the converging lines of evidence which are persuasive that Hand D is Shakespeare's. Similar spellings occur in the Quarto of *Troilus*.[1] In concurring in this view, Professor Alexander also calls attention to the particular use in the Quarto of full-stop, colon and comma, such as Shakespeare is believed to have adopted.[2] There is thus reason to believe that the Quarto of *Troilus* was set up from Shakespeare's MS.

The Folio text also presents unusual problems. The play follows *Henry VIII* in that volume and precedes *Coriolanus*, thus coming between Histories and Tragedies.[3] Its second leaf is numbered 79 and 80, and it was intended to follow *Romeo*, the last page of which is numbered 79 (mistake for 77). Apart from the second leaf there are no page numbers in the F text. The history of the matter has been traced by Adams and Willoughby and Miss Alice Walker. It seems that Walley, the surviving copyright holder, refused permission to include *Troilus* in F. Jaggard filled the space allotted for the play with *Timon*. At the last moment Walley agreed. The type for one page already set up was scrapped; that for two pages was preserved and used; the rest of the text was set up and the play was inserted in the volume, but too late to include its title in the 'Catalogue' which precedes all the texts. Five extant copies of F include the cancelled page as well as the reset.[4]

The Cambridge editors judged that F was printed from the MS. used for Q, slightly altered by the author and afterwards by another hand.[5] Pollard held that F was printed from an independent MS.[6]

(Chambers: WS, i 441). [1]Spellings in Q similar to those in Q^2 of *Hamlet* or Hand D, or both, are: a=or, adiew, a leuen=eleven, bould, brabler, braunes, breth, call=cull, challeng, court=coact, distruction=distraction, durt, faced=forced, feauer, fitt, gate=gait, hott, lowd, minst, misties, obay, oule, pacience, pallat, plannets, push=pash, reveng, nott, rouz'd, seauen, sence, slipery, Thous=Thoas, waight, witnes, wrinckled. There are many others. [2]Alexander: TC, 281 f. See also Chambers: WS, i 441. [3]The Epistle in Q terms the play a comedy. Issue One has on the title "The Historie of Troylus and Cresseida." and (Issue Two) "The Famous Historie of Troylus *and* Cresseid."; both with running title "The history of Troylus and Cresseida." F^1 heads the play "The Tragedie of Troylus and Cressida.", with running title on the second and third pages (pp. 79, 80), "The Tragedie of Troylus and Cressida." and on the subsequent pages, all unnumbered, simply "Troylus and Cressida." [4]Adams: *Journal of Eng. and Germanic Philology*, vii 53-63; Willoughby: FF, 16, 47; Willoughby, 170, 171; Parrott, 204, Alice Walker in MLR, xlv, 1950, 459-64; McManaway in Sh. Survey I, 59,77; and Survey 5, 145. [5]Cam, vi, p. x. [6]Pollard: FQ, 58.

Resemblances in orthography and the like led Chambers to conclude that F was printed from a copy of Q corrected by a MS.; and common errors and agreements in spelling and punctuation led Greg to a similar conclusion.[1] Alexander's theory was that Shakespeare made a transcript for the Q publication and inserted in it a few alterations in his own hand; and that F was printed from Q amended by readings taken from an earlier MS.[2] Our footnotes show that there are a large number of differences between the Q and F texts, mostly minor ones (including omission of single words), the bulk of which can safely be attributed to printer's errors and misreadings in both texts. Some omissions occur where difficult passages arise.[3] In places Q and F agree in unusual or incorrect readings.[4] Some readings in F differing from Q were clearly the result of deliberate change exceeding the usual accidents and practices of the printing-house, and must be ascribed to someone who had authority to deal with the text. Apart from changes arising from printing errors, the varied readings in F show no consistent improvement; there are very few changes of sense and little change of any major importance where comparable readings are concerned:[5] the tinkering with the F text as a whole conveys no suggestion of a creative hand at work. It seems clear that an amended Q was used in printing F; but one is forced to the conclusion that readings from F, where they do not remedy obvious corruption or omission in Q, or provide what seems to be intended and definite improvements, should be treated with reserve.

There have been theories of collaboration: even the most unlikely of contemporaries, Chapman, has been suspected of lending a hand.[6] Robertson calls the play a recast of others' work.[7] Masefield's belief is that Shakespeare never finished the play, putting it aside for bigger subjects.[8] The Prologue (which is in F and not in Q) and last few scenes especially have been under suspicion as non-Shakespearian.[9] Dryden declared that the play declined as it proceeded; Swinburne described the ending as dramatically inexplicable; Luce found Act V chaotic; Harrison says the plot droops after v ii 131; but Mackail thought the concluding scenes effective if rapidly acted.[10] The suggesters

[1]Chambers: WS, i 439; Greg: PE, 12, 35; Greg: EP, 111. [2]Alexander: TC, 274, 285. [3]In Q particularly at I iii 70-74, 354-56, v iii 20-22; in F III iii 105-6. Some omissions in Q and F were made to moderate Thersites' utterances: Q II iii 48-52, 65, 66, v i 17?; in F II i 26, 27, v i 18-21. [4]I ii 45; I ii 99, 107; II iii 70, 202. Both texts need rearrangement at II iii 215-18. [5]Improvement of varying degrees may perhaps be seen in I iii 92, 149, 219, 276, 357-65; II ii 52; II iii 118, 161; III iii 158, 198; IV i 55; v i 52. [6]Mackail, 85; Cazamian, 166. Marston has also been suggested. [7]Robertson, 80. [8]Masefield, 171. [9]Dowden, vii; Schelling, 167; Alden, 100, 295; Robertson: EL, 113; Robertson: M, 251; O'Connor: RS, 36. Hotson: SSD, 56, ascribes the Prologue to Dick Martin of the Mermaid Club. [10]Dryden, 127; Swinburne:

of non-Shakespearian authorship of parts of plays often give too little consideration to the differentiation in style which Shakespeare constantly employs in accordance with character and situation. In this play the verse and language in the love scenes are purposely contrasted with the weightier dialogue of the princes, with its use o ponderous classical words.[1] A catalogue of high-sounding names—a Marlovian effect which Shakespeare was wont to use with discretion—occurs at v v 6 f. Pandarus's song at III i 118 is a perfect example of a song designed for a definite dramatic purpose.[2] Van Doren calls attention to the large number of doublets which there are in the text, such as *tortive* and *errant*, *bias* and *thwart*, *estimate* and *dignity* and others.[3] Prose is used for the cynical and coarse passages,[4] and even for some of the lovers' talk; and the proportion of it, some thirty-four per cent., is high.[5] Pandarus twice addresses the audience direct, a practice much more frequent in earlier drama than in Shakespeare's.[6] Caroline Spurgeon shows that the imagery of Troilus, concerned frequently with food and disease, continues that of *Hamlet*, with which play, she thinks, *Troilus* is closely connected in imagery.[7]

Supposed evidence of date lies in a reference in *Histriomastix* (? 1599) to "Cressida, my cresset light," and the knight who "shakes his furious spear," which may refer to Henslowe's play, 'shake a spear' being a fairly common phrase.[8] *Troilus* was presumably written later than the publication of Chapman's *Seven Books of the Iliad* in 1598.[9] The reference to the fool on ice in IV iii 215, printed in Armin's *Foole upon Foole* in 1600, was probably a current story and offers no precise evidence of date.[10] Some have supposed that *Troilus* reflects the "war of the theatres," that Shakespeare's Ajax tilts at Jonson, or that the play is in fact the purge which, according to the third Parnassus play (1601-2?),[11] Shakespeare administered to Jonson.

Sh., 46; Harrison: ST, 129; Luce, 284; Mackail, 10. [1]Such as orgulous, tortive, insisture, oppugnancy, propension, propugnation, assubjugate, maculation, vindicative, multipotent, mirable, etc. A key-word *emulous* occurs four times. See also Evans: SL, 118; Van Doren, 206. [2]On this see Noble, 129. [3]Van Doren, 206. [4]See Crane, 115. [5]1,188 lines out of 3,496 in Chambers's tables. Chambers: WS, ii 398. [6]III ii 206, 207, and the play's concluding lines. [7]Spurgeon, 121, 320-24. [8]Chambers: WS, i 443. Hotson: SSD, 46, holds that Marston wrote these phrases into *Histriomastix* in 1599 and that they do refer to Shakespeare. [9]Unless, of course, Sh. read the translation in MS. [10]Reprinted in Halliwell-Phillipps, i 321-23. [11]The Retvrne from Pernassvs: Or The Scourge of Simony. *Publiquely acted by the Students* in Saint Iohn's Colledge in *Cambridge*. [Ornament] At London Printed by *G. Eld*, for *Iohn Wright*, and are to bee sold at his shop at Christ church Gate. 1606. This third Parnassus play is the second part of *The Returne from Pernassus*. It was acted by the students in 1598 and later. MS. in the Folger Library. In Hazlitt's *Dodsley*, vol. ix, 1874; Arber, 1879; W. D. Macray, 1886; J. B. Leishman, 1950. *Cf.* Elton, PMLA, lxiii, 744 f. Extracts in Sh. Alln. Bk.,

Certainly the Prologue armed refers to the armed Prologue of Jonson's *Poetaster* (1601), who talks of "a well erected confidence":[1] but though, like Armin's Fool this may have been immediately apposite when *Troilus* was written, the *Troilus* Prologue was not printed until 1623. Dover Wilson thought that Shakespeare's play to some extent ridiculed Chapman's *Homer* (1598) and that it was the poet's "courageous, almost savage, attempt to goad" into action the Earl of Essex who, in 1600, was moping and sulking.[2] Finally, a clear reference to the play seems to be made in *Saint Marie Magdalens Conversion*, 1603, sig. A3:[3]

> Of *Helens* rape and *Troyes* beseiged *Towne*,
> Of *Troylus* faith, and *Cressids* falsitie,

together with references to *Richard III* and *Lucrece*.

There have been two schools of thought about the date of *Troilus:* those who take the sense of the above facts and the play's verse and language characteristics to mean a date for the whole play some time about 1602; and those seeing supposed evidence of revision or difference of treatment between the love scenes and war scenes, implying composition at two, or even three, periods. Fleay saw evidence of composition at three separate times; Stokes, Furnivall, Luce, Raleigh and others at two.[4] Dryden thought *Troilus* one of Shakespeare's earliest works, and W. C. Hazlitt and Saintsbury saw evidence of early work in it.[5] *Loue labours Wonne*, which Meres ascribed to Shakespeare in 1598, a play otherwise unknown, Hotson identifies with a hypothetical first version of *Troilus*, which would put a date for *Troilus* as far back as early 1598.[6] Dowden and Chambers see *Troilus* as all of one piece, and most commentators agree.[7] Dates range from the 1600-1601 of Dover Wilson to Brandl's 1609.[8] Drake was for 1601 and Ulrici 1601 with revision in 1608-9. Chambers, Adams, Parrott, Pearson, Halliday decide for 1602.[9] Robertson, Fripp and Bailey prefer 1602-3; Spencer late 1600 or before, Masefield 1603 or before; Boas 1603-4.[10] The metrical characteristics do not favour an early date, and there is much to be said for composition of the play as a whole in 1602. The unmistakable connexions between *Hamlet*, *All's Well*, *Measure for Measure* and *Troilus* mean that they are all of a period.

The origins and development of the Troilus story were shown in a

i 102 (incomplete); Chambers: WS, ii 201, 202; Lewis, i 272, 273. See also Chambers: ES, iv 38-40. [1]*Cf. Troilus* Prologue, l. 23: "A Prologue armed, but not in confidence . . ." [2]Dover Wilson: ES, 101. [3]Text in Sh. Alln. Bk., i 125; Chambers: WS, i 443. [4]Stokes: CO, 101; Furnivall, lxxx-lxxxi; Luce, 282; Raleigh, 116. [5]Dryden, 126; Hazlitt: Sh., 438; Saintsbury in Cam. Hist. Lit., v 195, 196. [6]Hotson: SSD, 37 f. [7]Dowden, ix; Chambers: WS, i 445. [8]Dover Wilson: ES, 101; Brandl, 189. [9]Drake, 549; Ulrici, 339; Chambers: WS, i 443; Adams, 345; Parrott, 151; Pearson, 110; Halliday, 422. In Halliday: SC, the date is given as 1598-1602. [10]Robertson: M, 213; Fripp, ii 579;

study by Karl Young, published in 1908.[1] The story is entirely medieval, growing from *de Excidio Troiae Historia* of Dares the Phrygian (? sixth century), through the poem of *Le Roman de Troie* of the Trouvère Benoit de Ste Maure (*c.* 1165)[2] and its Latin prose version by Guido delle Colonne (1287), to Boccaccio's *Filostrato* (pr. 1472)[3] and Chaucer's *Troilus and Criseyde* (*c.* 1382). Troilus and Cressida themselves first appear in Benoit; and Pandaro first appears as a young and helpful friend of Troilus in Boccaccio. Chaucer made Pandarus a sympathetic and helpful uncle. Shakespeare drew his material for the love-story from Chaucer, modifying the characters as Chaucer had drawn them, so that the theme lost the tenderness and regretful incredulity with which Chaucer regarded Cressida's defection, and Pandarus became servile and impotent, a meddler excited by others' passions. Chaucer for his poem drew not only on the *Filostrato* and *Filocolo* of Boccaccio, but also on Guido and the *Romaunt of the Rose*, and all this medieval lore was at Shakespeare's service. The historical part of the play dealing with the war was largely drawn from Caxton's *Recuyell of the Historyes of Troye* (*c.* 1475),[4] itself a translation from the French *Recueil* of Raoul le Fevre. Doubts have been expressed by Halliwell-Phillipps, Anders, Brandes and others, if Shakespeare used Lydgate's *Troy Book*; but Steevens noted that Shakespeare was indebted to it in the scene where Hector is struck down by Achilles' Myrmidons.[5] Johnson pointed out that, for Thersites, Shakespeare had drawn upon the *Iliad*;[6] and Chapman's translation was available for the purpose.[7] Therein Thersites is described as filthy, squint-eyed, lame, crook-backed, envious, splenetic, chiding, railing and impudent.

The critics have almost universally found the play perplexing and it has been described as enigmatical, difficult, disagreeable, odd, queer, baffling, ugly, chaotic, and even repulsive.[8] More extraordinary

Bailey, 156; Spencer, 284; Masefield, 169; Boas, 370. [1]Published by the Chaucer Society. See also Legouis's *Geoffrey Chaucer*, trans. Lailavoix, London, Dent, 1928, 121 f. [2]Ed. by Léopold Constans, 6 tomes, SATF, Paris, Firmin, 1904. [3]In *Filostrato*, commemorating Boccaccio's love for Fiammetta, he drew on Benoit, Guido and his own *Filocolo*. His romance which Chaucer followed and amplified is of a very different kind from Shakespeare's version. On the various European versions of the medieval Troy story, see Edwardes. [4]Various edns. in 16th and 17th centuries. [5]Halliwell-Phillipps: *Memoranda on Sh.'s Tragedy of Tr. and Cr.*, London, 1880, p. 6; Anders, 81; Brandes, 510; Steevens in Malone's edn., 1821, viii 437, quoted in Bethell, 103. See also Malone, 1816, xii 152. [6]Johnson, 185. *Iliad* reference is II 212 f. Thomson: CI, 211 f., feels Shakespeare must have read Chapman's *Seaven Bookes of the Iliades*. In some respects, especially the characters of Ulysses and Ajax, he finds revision of medieval views. [7]Stapfer, 223, discusses the relation of Chapman's *Homer* and Shakespeare's play. [8]Swinburne: Sh, 45; Swinburne: AS, 277; Tolman, 36; Smeaton, 362; Mackail, 84; Robertson: EL, 193; Bailey, 156; Reese, 489; etc.

is Stapfer's lone voice proclaiming that *Troilus* is the "playful recreation with which a great genius amused himself in his lighter moods."[1] Wilson Knight expresses a view that "Shakespeare is here intensely engaged with purely philosophical issues":[2] and some have ascribed to this a lack of dramatic quality in the play. How far Shakespeare was prompted to write by Chapman's *Homer* and how far the play was a counterblast to it are open questions. The idea that *Troilus* may rightly be called a "play of disillusionment," reflecting the author's "inexpressible pain," bitterness and loss of faith in man,[3] and the belief that Ulysses, or Thersites, is Shakespeare's mouthpiece,[4] are also questionable. These solutions are too simple for Shakespeare's complexity. Adams suggests that many critical difficulties vanish when we realise that Shakespeare handles the Troy story, not as Homer told it, but as medieval writers transformed it.[5]

Troilus is tragic without being technically a tragedy, and comic without being comedy. Ajax the vainglorious, Thersites the grotesque, and Pandarus the facetious are comedy figures; Act III Scene I between Paris and Helen and Pandarus is pure satirical comedy; the war and its foreknown consequences are surely tragic enough. The sources are sufficient to explain that the whole play is far removed from its ultimate classical origins. Homer had not yet acquired undisputed recognition as the supreme narrator of the tale of Troy. The theme of star-crossed lovers in the classical world, like Pyramus and Thisbe, Hero and Leander, Haemon and Antigone, inspired many medieval romances, such as Tristan and Isolt; and, like Romeo and Juliet, *Troilus and Cressida* is related to these rather than to Homeric myth. The 'heroes' of *Troilus* are in externals on the same model as Malory's knights. They ride and fight on horses instead of Homeric chariots; they attack with the sword rather than the javelin, and Achilles wields a scimitar; they may be clad in mail or riveted armour; they wear vantbraces and gauntlets, and their helmets have beavers for face-guards; they dwell in tents. The war is largely conducted, as in the romances, between mounted knights who meet in single combat, the rank and file being taken for granted.[6] Hector, through Æneas as Herald, issues a challenge to single combat in vindication of his lady's supreme beauty, just as Sir Pelleas does in the *Mort Arthur* for the beauty of Lady Ettarde (whom the false Gawaine won from him as Diomed won Cressida),[7] and as in real life the pseudo-chivalric Earl of Essex issued a challenge at Lisbon,[8] and a Spaniard and Lord Herbert of Cherbury issued challenges at Wezel in the

[1]Stapfer, 232. [2]Wilson Knight: WF, 54. [3]Dowden, viii; Bradley, 276n.; Murry: KS, 214; Schelling, 167; Palmer: CC, ix; Pettet, 140n.; Ridley, 143. Mackail, 85, and Charlton, 229, rebut the idea of the author's pessimism. [4]*Cf.* Tolman, 20; Harrison: SW, 221. [5]Adams, 350. [6]*Henry V* was a revolution in this respect. [7]Malory, Part I, ch. LXXIX-LXXXII. [8]Strachey, 34.

Netherlands.[1] But the main, the fundamental difference between Homeric and Shakespearian Troy is that in the later history the gods have for ever departed. It is no longer a question of the heroes securing advantage by oblation and propitiatory sacrifice to deities who descend to take part in the battle. Now all is to be regulated by rational social and political and martial principles as enunciated by Ulysses and as would be understood by a Tudor statesman concerned with a vastly different society. The heroes and demi-gods have declined in status. The leaders who fight (apart from Troilus and Hector) are often brutish; the leaders who think are futile. Not all the theories and principles can help to shape the discordant Greek forces into a coherent army. The end, when it came, was to come, as Shakespeare's audience knew, not as the result of superior martial power, but by the deceptive treachery of the wooden horse. The heroes are flawed by excess of their worser qualities; even Hector, after appealing to established custom and moral principle, relinquishes his demand for peace at the dictates of 'honour' and prestige. Ulysses, well aware of the right and the noble, descends to Machiavellian duplicity. War which, in *Hamlet* was fought for a patch of ground not worth five ducats, is here fought for a whore and a cuckold.

The play ends as no other play in the canon, but the audience knew that not all Troilus's vigorous endeavours after his betrayal could save himself or Troy; that in fact the topless towers of Ilium were to crash in flames; that Cressida, according to the tradition recorded by Henryson in *The Testament of Cressid* (*c.* 1460), was to die an outcast and a leper.[2] It was no part of Shakespeare's plan to represent these culminating events; a comedy conclusion was impossible and none of the characters in the play was given the status necessary for tragedy. Shakespeare had often depicted war, with its heroisms, its vileness, and its inequitable results; he had in a long series of plays dealt with the relation of man and woman in romantic courtship and marriage; in this play all these matters are reviewed satirically. The play is a tissue of grand anachronisms, accommodating with ease all the lesser anachronisms, the medieval knights with their customs, the games of bowls, the references to states of grace, fee-farm, Winchester goose, painted cloth, Aristotle,[3] and the Bible;[4] and if there is any moral in it, it would seem to be that evil arises from the betrayal of loyalties.

[1]Autobiography of Edward, Ld. Herbert of Cherbury, ed. Dircks, London, Scott, 1888, 101-104. Marquis Spinola, the Spanish commander, forbade the contest. [2]Text in Skeat's *Chaucer*, vii 327-346. Troilus was eventually slain by Achilles. *Iliad*, xxiv 257, lists him amongst the dead. Shakespeare refers to Cressida's fate in *Twelfth Night*, III i 51: "Cressida was a beggar"; and in *Henry V*, II i 68: "the lazar kit of Cressid's kind." This last phrase was proverbial. See, Tilley: K, 116. [3] I iii 15, 153; III i 14; III ii 51, V x 14, 55. [4]II i 68; II ii 56, 57; III i 127; III ii 158, 159; III iii 154; IV i 75, 76; IV ii 102-06.

DRAMATIS PERSONÆ

PRIAM, King of Troy.
HECTOR,
TROILUS,
PARIS,
DEIPHOBUS,
HELENUS, } his sons.
MARGARELON, a bastard son of Priam.
ÆNEAS,
ANTENOR, } Trojan commanders.
CALCHAS, a Trojan priest, taking part with the Greeks.
PANDARUS, uncle to Cressida.
AGAMEMNON, the Grecian General.
MENELAUS, his brother.
ACHILLES,
AJAX,
ULYSSES,
NESTOR,
DIOMEDES,
PATROCLUS, } Grecian commanders.
THERSITES, a deformed and scurrilous Grecian.
ALEXANDER, servant to Cressida.
Myrmidons, Achæan followers of Achilles.
Servant to Troilus.
Servant to Paris.
Servant to Diomedes.

HELEN, wife to Menelaus.
ANDROMACHE, wife to Hector.
CASSANDRA, daughter to Priam, a Prophetess.
CRESSIDA, daughter to Calchas.

Trojan and Greek Soldiers, and Attendants.

SCENE: TROY, AND THE GRECIAN CAMP.

DRAMATIS PERSONÆ] First given, imperfectly, by Rowe.

TROILUS AND CRESSIDA

THE PROLOGUE

In Troy there lies the scene. From Isles of Greece
The princes orgillous, their high blood chafed,
Have to the port of Athens sent their ships,
Fraught with the ministers and instruments
Of cruel war. Sixty and nine, that wore
Their crownets regal, from th' Athenian bay
Put forth toward Phrygia, and their vow is made
To ransack Troy, within whose strong immures
The ravished Helen, Menelaus' Queen,
With wanton Paris sleeps; and that's the quarrel.
To Tenedos they come;
And the deep-drawing barks do there disgorge
Their warlike fraughtage. Now on Dardan plains
The fresh and yet unbruiséd Greeks do pitch
Their brave pavilions. Priam's six-gated city,
Dardan, and Timbria, Helias, Chetas, Troien,
And Antenorides, with massy staples,
And corresponsive and fulfilling bolts,
Sperr up the sons of Troy.
Now expectation, tickling skittish spirits,
On one and other side, Trojan and Greek,
Sets all on hazard. And hither am I come

TROILUS AND CRESSIDA] Headline in some copies of Q *The history of* Troylus *and* Cresseida. In others The Famous Historie of Troylus and Cresseid. Ff *The Tragedie of Troylus and Cressida.* ($F^{3,4}$ *Troilus*). In the second issue of Q the headline as above and the text were preceded by an Epistle entitled *A neuer writer, to an euer reader. Newes.* This is printed in the Appendix at the end of our text. In F^{1-3} a Prologue precedes the headline title above given. In F^4 the Prologue follows the title. Q omits the Prologue. THE PROLOGUE] Text in italics in Ff with proper names in roman. 2 orgillous,] Ff Orgillous, (Cotgrave: Orgueilleux . . . *Proud, surlie, swelling* . . .) Steevens, Cam, Delius, Craig, Chambers, Deighton, Paradise *orgulous*, Kittredge, NCE, Alexander *orgillous*, 6 th'] From Ff. Cam and others *the* Such elisions are not further noted in the footnotes to this play. 8 immures] F^1 emures 12 barks] F^1 Barke F^{2-4} Barkes *or* Barks Editors *barks* 16 Timbria, . . . Troien,] As in Ff. Cam, Deighton, Kittredge, NCE follow F. Delius *Tymbria*, . . . *Trojan*, Craig, Paradise *Tymbria*, *Ilias*, . . . *Trojan* (Paradise *Troyan*,) Chambers, Alexander *Tymbria*, . . . *Troien*, 17 Antenorides,] Ff *Antenonidus* Theobald and most editors *Antenorides*, Paradise *Antenonidus*, 19 Sperr] $F^{1,2}$ Stirre F^3 Stirr F^4 Stir Theobald *Sperre* Cam, etc. *Sperr* Chambers *Stir* NCE *Spar* 21 Trojan] F^{1-3} Troian F^4 Trojan Cam, Delius, Craig, Deighton *Trojan*

A Prologue armed, but not in confidence
Of author's pen or actor's voice, but suited
In like conditions as our argument,
To tell you, fair beholders, that our play
Leaps o'er the vaunt and firstlings of those broils,
Beginning in the middle; starting thence away
To what may be digested in a play.
Like, or find fault; do as your pleasures are:
Now good or bad, 'tis but the chance of war.

ACT I

SCENE I. TROY. BEFORE PRIAM'S PALACE.

Enter Pandarus and Troilus.

TROILUS
Call here my varlet; I'll unarm again.
Why should I war without the walls of Troy
That find such cruel battle here within?
Each Trojan that is master of his heart,
Let him to field: Troilus, alas, hath none!

PANDARUS
Will this gear ne'er be mended?

TROILUS
The Greeks are strong and skilful to their strength,
Fierce to their skill and to their fierceness valiant,
But I am weaker than a woman's tear,
Tamer than sleep, fonder than ignorance,
Less valiant than the virgin in the night,
And skilless as unpractised infancy.

PANDARUS Well, I have told you enough of this. For my part, I'll not meddle nor make no farther. He that will have a cake out of the wheat must needs tarry the grinding.

Chambers, Paradise, Kittredge, NCE, Alexander *Troyan* 23 A Prologue armed,] In the Prologue to the Poetaster (1601) Jonson wrote: "If any muse why I salute the stage, An armed *Prologue*; know, 'tis a dangerous age:" Marston retorted in Epilogus to *Antonio and Mellida* (1602), l. 1982 (Malone Soc. Reprint): "I remaine an armed Epilogue," In our l. 23 Shakespeare makes his comment. (See Jonson, iv, 205; Percy Simpson in Jonson, ix, 538; Lee, 351.) ACT I SCENE I.] Q omits. Ff Actus Primus. Scæna Prima. TROY. . . . PALACE.] Added by Capell. The speech-prefixes in Q in this Scene are: Troy., Tro.; Pan., Pande., Pand.; Æne. In F^1: Troylus, Troy., Tro.; Pan.; Æne. 3 within?] Q *within*, 4 Trojan] Q *Troyan* F^{1-3} *Troian* F^4 Trojan Editors as for Prologue 21. 14 farther.] From Q Ff. Delius, Craig, Deighton, NCE *further*. 15 needs] Omitted in Q, Craig, Chambers.

TROILUS Have I not tarried?
PANDARUS Ay, the grinding; but you must tarry the bolting.
TROILUS Have I not tarried?
PANDARUS Ay, the bolting; but you must tarry the leavening.
TROILUS Still have I tarried.
PANDARUS Ay, to the leavening; but here's yet in the word 'hereafter' the kneading, the making of the cake, the heating of the oven, and the baking: nay, you must stay the cooling too, or you may chance to burn your lips.
TROILUS
Patience herself, what goddess e'er she be,
Doth lesser blench at suff'rance than I do.
At Priam's royal table do I sit;
And when fair Cressid comes into my thoughts,—
So, traitor, then she comes, when is she thence?
PANDARUS Well, she looked yesternight fairer than ever I saw her look, or any woman else.
TROILUS
I was about to tell thee:—when my heart,
As wedgéd with a sigh, would rive in twain,
Lest Hector or my father should perceive me.
I have, as when the sun doth light a storm,
Buried this sigh in wrinkle of a smile.
But sorrow, that is couched in seeming gladness,
Is like that mirth fate turns to sudden sadness.
PANDARUS And her hair were not somewhat darker than Helen's

23 of] Q omits. Cam, Delius, Craig, Deighton, Kittredge, NCE, Alexander admit. 24 you] Ff *you* Q *yea* Editors *you* except Chambers *ye* to] Q omits. Editors admit, except Chambers. 26 suff'rance] Q *suffrance* Ff *sufferance*, Cam, etc. *sufferance* Kittredge, NCE, Alexander *suff'rance* 27 do I] From Q F^1. F^{2-4} *I* Rowe *I do* Editors *do I* 28, 29 thoughts,— . . . thence?] Q *thoughts, So traitor then she comes when she is thence.* Ff *thoughts, So (Traitor) then she comes, when she is thence.* ($F^{3, 4}$ *thence—*). Rowe (2nd edn.) *thoughts,— So, Traitor!— When she comes? when is she thence?* Cam *thoughts,— So traitor!— 'When she comes!'— When is she thence?* Text in Delius, Craig, Chambers, Deighton, Kittredge is as in Cam, with small changes in punctuation except in Deighton. Paradise *So, traitor, then she comes, when she is thence.* NCE follows Q, punctuating *thoughts,— So, traitor, . . . comes, . . . thence*— Alexander follows Q, punctuating *thoughts— So, traitor, . . . thence.* 30, 31 Well, . . . else.] Prose in Q. Three lines in Ff, ending *Well: . . . looke, . . . else.* Pope, etc., and modern editors print in prose. 32 thee:—when] Q *thee when* Ff *thee, when* Capell *thee,—when* Cam, Delius, Deighton, NCE *thee:—when* Craig, Kittredge, Alexander *thee: when* Chambers *thee— when* Paradise *thee, when* 35 a storm,] Q *a scorne*) Ff *a-scorne*) Rowe, Cam, Delius, etc. *a storm*, Craig, Chambers, Paradise *a storm—* Kittredge *a storm*) 39 And] Q Ff *And* Rowe, etc. *An* Chambers *And* The editorial *An* for original *And* is not further noted in the footnotes to this play.

—well, go to—there were no more comparison between the women. But, for my part, she is my kinswoman: I would not, as they term it, praise her. But I would somebody had heard her talk yesterday, as I did. I will not dispraise your sister Cassandra's wit, but—

TROILUS

O Pandarus! I tell thee, Pandarus,—
When I do tell thee, there my hopes lie drowned,
Reply not in how many fathoms deep
They lie indrenched. I tell thee, I am mad
In Cressid's love. Thou answer'st 'She is fair';
Pour'st in the open ulcer of my heart
Her eyes, her hair, her cheek, her gait, her voice,
Handlest in thy discourse. O, that her hand,
In whose comparison all whites are ink
Writing their own reproach, to whose soft seizure
The cygnet's down is harsh, and spirit of sense
Hard as the palm of ploughman. This thou tell'st me,
As true thou tell'st me, when I say I love her;
But, saying thus, instead of oil and balm,
Thou lay'st in every gash that love hath given me
The knife that made it.

PANDARUS

I speak no more than truth.

TROILUS

Thou dost not speak so much.

PANDARUS Faith, I'll not meddle in't. Let her be as she is. If she be fair, 'tis the better for her: and she be not, she has the mends in her own hands.

TROILUS Good Pandarus, how now, Pandarus!

40 to—] F¹ *too*, 42 her.] Q *her*, Ff *it*, Editors *her*, (stops differ) 47 fathoms] Q¹ *fadomes* F¹⁻³ *Fadomes* F⁴ *Fathoms* Kittredge *fadoms* Others *fathoms* 50 Pour'st] Q *Powrest* F¹⁻³ *Powr'st* F⁴ *Pour'st* Cam, Delius, Craig, Deighton, Paradise, Kittredge, NCE *Pour'st* Chambers, Alexander *Pourest* heart] Q *heart:* F¹⁻³ *heart*, F⁴ *Heart*, Rowe, *heart*, Pope *heart;* Theobald, Cam, etc. *heart* Alexander *heart*— 51 gait,] Q Ff *gate*, or *Gate*, Editors gait, voice,] Q Ff *voice*, or *Voice*, Theobald, Delius, Craig, Chambers, Deighton, Paradise, Kittredge, NCE *voice;* Others *voice*, 52 discourse.] Q *discourse:* Ff *discourse.* Rowe, Theobald *discourse*— Capell *discourse:*— Alexander *discourse.* Others *discourse*, O, that] Q Ff *O that* Malone, Cam, Chambers, Deighton, Kittredge, NCE, Alexander *O, that* Delius, Craig, Paradise *O! that* O, . . . hand,] = *O that hand of hers!* and the passage is apostrophe on the beauty of Cressida's hand. 54 reproach,] Q *reproch;* F¹ *reproach;* F³, ⁴ bracket *In whose . . . reproach* Cam, Chambers, Kittredge, NCE *reproach*, Delius, Craig, Deighton, Paradise, Alexander *reproach;* 55 sense] Q *sence;* Ff *Sense* Editors *sense* 63 in't.] Q *in it*, Ff *in't:* or *in't.* Cam, etc. *in't.* Alexander *in it.*

PANDARUS I have had my labour for my travail, ill-thought on of her, and ill-thought on of you; gone between and between, but small thanks for my labour.

TROILUS What, art thou angry, Pandarus? What, with me?

PANDARUS Because she's kin to me, therefore she's not so fair as Helen: and she were not kin to me, she would be as fair on Friday as Helen is on Sunday. But what care I? I care not and she were a black-a-moor: 'tis all one to me.

TROILUS Say I she is not fair?

PANDARUS I do not care whether you do or no. She's a fool to stay behind her father. Let her to the Greeks: and so I'll tell her the next time I see her. For my part, I'll meddle nor make no more i' th' matter.

TROILUS Pandarus,—

PANDARUS Not I.

TROILUS Sweet Pandarus,—

PANDARUS Pray you, speak no more to me. I will leave all as I found it, and there an end.

Exit. Sound Alarum.

TROILUS

Peace, you ungracious clamours! peace, rude sounds!
Fools on both sides! Helen must needs be fair
When with your blood you daily paint her thus.
I cannot fight upon this argument:
It is too starved a subject for my sword.
But Pandarus—O gods, how do you plague me!
I cannot come to Cressid but by Pandar;
And he's as tetchy to be wooed to woo
As she is stubborn-chaste against all suit.
Tell me, Apollo, for thy Daphne's love,
What Cressid is, what Pandar, and what we.
Her bed is India: there she lies, a pearl.

67 travail,] Q F¹, ² *trauell*, F³, ⁴ *travel*, Cam and others *travail;* Kittredge, Alexander *travail*, 68 on of you;] Q *of you*, Ff *on of you:* Chambers, Paradise, NCE, Alexander *on of you;* Cam, Delius, Craig, Deighton *on of you:* Kittredge *on of you!* 72 not] Eds. admit. Q omits. 72, 73 on Friday] Q *a Friday* Ff *on Friday*, Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE *on Friday* Kittredge, Alexander *a Friday* 73 what care I?] From Ff Q *what I?* Editors follow F. 76 PANDARUS] F¹ Troy. 80, 82 Pandarus,—] Q Pandarus. Ff Pandarus? in l. 80; Pandarus. in l. 82. Rowe added dashes, widely adopted; but Chambers, Kittredge, Alexander *Pandarus!* in both cases. 84 there] F³, ⁴ *there's* Editors *there Exit.*] Ff Exit Pand. *Sound Alarum.*] From Q Ff. Cam, Delius, etc. *An Alarum* Chambers, Paradise, Kittredge, NCE, Alexander follow Q F. 92 tetchy] Q Ff *teachy* 93 stubborn-chaste] Q Ff *stubborne, chast*, Theobald's

Between our Ilium and where she resides,
Let it be called the wild and wand'ring flood,
Ourself the merchant, and this sailing Pandar
Our doubtful hope, our convoy and our bark.

Alarum. Enter Æneas.

ÆNEAS
How now, Prince Troilus! wherefore not afield?

TROILUS
Because not there. This woman's answer sorts,
For womanish it is to be from thence.
What news, Æneas, from the field to-day?

ÆNEAS
That Paris is returnéd home, and hurt.

TROILUS
By whom, Æneas?

ÆNEAS Troilus, by Menelaus.

TROILUS
Let Paris bleed. 'Tis but a scar to scorn:
Paris is gored with Menelaus' horn. *Alarum.*

ÆNEAS
Hark, what good sport is out of town to-day!

TROILUS
Better at home, if 'would I might' were 'may.'
But to the sport abroad! Are you bound thither?

ÆNEAS
In all swift haste.

TROILUS Come, go we then together. *Exeunt.*

SCENE II. TROY. A STREET.

Enter Créssida and Alexander her man.

CRESSIDA
Who were those went by?

ALEXANDER Queen Hecuba and Helen.

CRESSIDA
And whither go they?

change, generally adopted. 97 resides,] From F^{2-4}. Q *reides* F^1 *recides* 98 wild] Q F^1 *wild* F^{2-4} *mild* Daniel, 58, conj. *wide* Editors *wild* 99 this sailing] Q F^{1-3} *this sayling* F^4 *this sailing* Daniel, 58: "read, *this railing*. Note that . . . Pandarus has professed himself angry with Troilus." *sailing*, however, refers to the flood and the merchant: Pandarus is both pilot and bark leading Troilus to Cressida. Kellner, 140, proposes *silly* 101 How . . . afield?] Two lines in Ff, ending Troylus? . . . *a field?* SCENE II.] Q Ff omit. Added by Capell. TROY. A STREET.] Added by Editor. *Enter . . . man.*] Q Ff Enter Cressid and her man. Theobald Enter *Cressida*, and *Alexander*, her servant.

ALEXANDER Up to the eastern tower,
Whose height commands as subject all the vale,
To see the battle. Hector, whose patience
Is as a virtue fixed, to-day was moved.
He chid Andromache and struck his armourer;
And, like as there were husbandry in war,
Before the sun rose he was harnessed light,
And to the field goes he; where every flower
Did, as a prophet, weep what it foresaw
In Hector's wrath.

CRESSIDA What was his cause of anger?

ALEXANDER
The noise goes, this: there is among the Greeks
A lord of Trojan blood, nephew to Hector:
They call him Ajax.

CRESSIDA Good: and what of him?

ALEXANDER
They say he is a very man *per se*,
And stands alone.

CRESSIDA So do all men, unless they are drunk, sick, or have no legs.

ALEXANDER This man, lady, hath robbed many beasts of their particular additions. He is as valiant as the lion, churlish as the bear, slow as the elephant: a man into whom nature hath so crowded humours that his valour is crushed into folly, his folly sauced with discretion. There is no man hath a virtue that he hath not a glimpse of, nor any man an attaint but he carries some stain of it. He is melancholy without cause and merry against the hair. He hath the joints of everything, but everything so out of joint that he is a gouty Briareus, many hands and no use, or purblind Argus, all eyes and no sight.

CRESSIDA But how should this man, that makes me smile, make Hector angry?

ALEXANDER They say he yesterday coped Hector in the battle

The speech-prefixes in this Scene in Q are: Cres.; Man; Pand., Pan., Panda.; Boy. In F¹: Cre., Cres.; Man; Pan., ɹan., Pand., Pan d.; Boy. 5 virtue] Kellner, 115, proposes *beacon* 6 chid] Q *chid* Ff *chides* Editors *chid* struck] From F⁴. Q F¹, ² *strooke* F³ *strook* Editors *struck* except Chambers *strook* 8 harnessed light,] Q F¹ *harnest lyte*, F²⁻⁴ *harnest light*, Kellner, 74, supports Dyce's *tight* for *light* 12] Two lines in Ff, ending *this;* . . . *Greekes*, goes, this:] Q *goes this*, F³, ⁴ *goes this* F¹, ² *goe's this;* 15, 16 They . . . alone.] Prose in Q Ff. Verse in Capell, whom editors follow. 17 they] Q *the* 25, 26 melancholy . . . hair.] An involved pun. The flesh of the *hare* was held to induce melancholy. See Armstrong, 28, and *cf. 1 Henry IV* I ii 67, 68. 28 purblind] Ff, Delius, Paradise *purblinded*

and struck him down, the disdain and shame whereof hath ever since kept Hector fasting and waking.

Enter Pandarus.

CRESSIDA Who comes here?
ALEXANDER Madam, your uncle Pandarus.
CRESSIDA Hector's a gallant man.
ALEXANDER As may be in the world, lady.
PANDARUS What's that? What's that?
CRESSIDA Good morrow, uncle Pandarus.
PANDARUS Good morrow, cousin Cressid. What do you talk of? Good morrow, Alexander. How do you, cousin? When were you at Ilium?
CRESSIDA This morning, uncle.
PANDARUS What were you talking of when I came? Was Hector armed and gone ere you came to Ilium? Helen was not up, was she?
CRESSIDA Hector was gone, but Helen was not up.
PANDARUS E'en so: Hector was stirring early.
CRESSIDA That were we talking of, and of his anger.
PANDARUS Was he angry?
CRESSIDA So he says here.
PANDARUS True, he was so: I know the cause too. He'll lay about him to-day, I can tell them that. And there's Troilus will not come far behind him. Let them take heed of Troilus, I can tell them that too.
CRESSIDA What, is he angry too?
PANDARUS Who, Troilus? Troilus is the better man of the two.
CRESSIDA O Jupiter! there's no comparison.
PANDARUS What, not between Troilus and Hector? Do you know a man if you see him?
CRESSIDA Ay, if I ever saw him before and knew him.
PANDARUS Well, I say Troilus is Troilus.
CRESSIDA Then you say as I say; for, I am sure, he is not Hector.
PANDARUS No, nor Hector is not Troilus in some degrees.
CRESSIDA 'Tis just to each of them: he is himself.
PANDARUS Himself! Alas, poor Troilus! I would he were.

32 struck] Q F¹ *stroke* F² *strooke* F³ *strook* F⁴ *struck* Chambers *stroke* disain] F¹ *disdaind* 33 *Enter Pandarus.*] Q¹ omits. 42 Ilium?] From F³, ⁴. F¹, ² *Illium?* Q *Illum?* 45 you] Q F¹ *yea* F²⁻⁴ *ye* Cam, Alexander *you* Delius, Craig, Chambers, Deighton, Paradise, Kittredge, NCE *ye* Pandarus hereabout uses *you* for the personal pronoun; and *yea* is an easy misreading of *you.* 52 too.] Q *to,* 57 Who, Troilus?] Separate line in Ff. two.] Q *two:* 63 Then . . . Hector.] Two lines in Ff, ending *I say,* . . . Hector. 64 No, nor] F¹ *No not* 65 just to . . . them:] Q F¹⁻³ *iust, to . . . them* F⁴ *just to . . .*

CRESSIDA So he is.
PANDARUS Condition I had gone barefoot to India.
CRESSIDA He is not Hector.
PANDARUS Himself! no, he's not himself. Would a were himself! Well, the gods are above: time must friend or end. Well, Troilus, well, I would my heart were in her body! No, Hector is not a better man than Troilus.
CRESSIDA Excuse me.
PANDARUS He is elder.
CRESSIDA Pardon me, pardon me.
PANDARUS Th' other's not come to't: you shall tell me another tale, when th' other's come to't. Hector shall not have his wit this year.
CRESSIDA He shall not need it, if he have his own.
PANDARUS Nor his qualities.
CRESSIDA No matter.
PANDARUS Nor his beauty.
CRESSIDA 'Twould not become him: his own's better.
PANDARUS You have no judgement, niece. Helen herself swore th' other day that Troilus, for a brown favour—for so 'tis, I must confess,—not brown neither,—
CRESSIDA No, but brown.
PANDARUS Faith, to say truth, brown and not brown.
CRESSIDA To say the truth, true and not true.
PANDARUS She praised his complexion above Paris.
CRESSIDA Why, Paris hath colour enough.
PANDARUS So he has.
CRESSIDA Then Troilus should have too much. If she praised him above, his complexion is higher than his: he having colour enough, and the other higher, is too flaming a praise for a good complexion. I had as lief Helen's golden tongue had commended Troilus for a copper nose.
PANDARUS I swear to you, I think Helen loves him better than Paris.

them Rowe *just to . . . them,* Cam, Delius, Craig, Deighton, NCE, Alexander *just to . . . them;* Kittredge *just to . . . them.* Chambers, Paradise *just to . . . them;* 68 Condition] From Q Ff. Short for *On condition that* Theobald '*Condition* Hanmer *On condition* Cam, Delius, Craig, Chambers, Deighton, Paradise *Condition,* Kittredge, NCE, Alexander *Condition* 70 no,] Q Ff *no?* a] Q Ff *a* Rowe *he* Cam, Craig, Deighton, Paradise *a'* Delius, Chambers, Kittredge, NCE, Alexander '*a* 71 end. Well,] Q *end well* F^{1-3} *end: well* F^4 *end: well,* Cam, Craig *end: well,* Delius, Chambers, Deighton, Paradise, Kittredge, NCE, Alexander *end. Well,* 78 wit] Q Ff *will* Rowe, Cam, etc. *wit* Paradise *will* 87 neither,—] Q Ff *neither.* Rowe's dash, generally adopted. 91 above Paris.] Q *aboue* Paris, F^4 *above.* 97 lief] Q Ff *lieue* Cam, etc. *lief* Kittredge *lieve* 99, 100 I . . . Paris.] Two lines in Ff, ending *you, . . .* Paris.

CRESSIDA Then she's a merry Greek indeed.
PANDARUS Nay, I am sure she does. She came to him th' other day into the compassed window,—and, you know, he has not past three or four hairs on his chin,—
CRESSIDA Indeed, a tapster's arithmetic may soon bring his particulars therein to a total.
PANDARUS Why, he is very young: and yet will he, within three pound, lift as much as his brother Hector.
CRESSIDA Is he so young a man and so old a lifter?
PANDARUS But, to prove to you that Helen loves him: she came and puts me her white hand to his cloven chin,—
CRESSIDA Juno have mercy! how came it cloven?
PANDARUS Why, you know, 'tis dimpled: I think his smiling becomes him better than any man in all Phrygia.
CRESSIDA O, he smiles valiantly.
PANDARUS Does he not?
CRESSIDA O yes, and 'twere a cloud in autumn.
PANDARUS Why, go to, then. But to prove to you that Helen loves Troilus,—
CRESSIDA Troilus will stand to the proof, if you'll prove it so.
PANDARUS Troilus! why, he esteems her no more than I esteem an addle egg.
CRESSIDA If you love an addle egg as well as you love an idle head, you would eat chickens i' th' shell.
PANDARUS I cannot choose but laugh to think how she tickled his chin; indeed, she has a marvell's white hand, I must needs confess,—
CRESSIDA Without the rack.
PANDARUS And she takes upon her to spy a white hair on his chin.
CRESSIDA Alas, poor chin! many a wart is richer.
PANDARUS But there was such laughing! Queen Hecuba laughed that her eyes ran o'er.
CRESSIDA With millstones.
PANDARUS And Cassandra laughed.

103 compassed window,—] Q Ff *compast window*, (=semicircular bay window). Theobald *compass-window;* 108 lift] Q *liste* 109 Is he so] F^1 *Is he is so* 111 chin,—] Q Ff *chin.* Capell's dash, generally adopted. Chambers *chin.* 113 Why, . . . dimpled:] Separate line in Q Ff, ending *dimpled,* 115 valiantly.] Q *valianty.* 119 Troilus,—] Q Ff *Troylus.* Theobald's dash, generally adopted. 120 Troilus . . . so.] Two lines in Ff, ending in *thee* (or *the*) . . . *so.* (*thee* in Q F^1). 126 marvell's] Q F^{1-3} *maruel's* F^4 *marvell's* Pope, Cam, etc. *marvellous* Craig, Paradise, Kittredge, Alexander *marvell's* 127 confess,—] Q Ff *confesse.* Capell's dash, widely adopted. Kittredge, Alexander *confess.* 129, 139, 141, 143 hair] Q *heare* F^1 *haire* 132 eyes ran] From Q $F^{1,2}$. F^3 *eyes run* F^4 *Eye run*

CRESSIDA But there was a more temperate fire under the pot of her eyes: did her eyes run o'er too?

PANDARUS And Hector laughed.

CRESSIDA At what was all this laughing?

PANDARUS Marry, at the white hair that Helen spied on Troilus' chin.

CRESSIDA And't had been a green hair, I should have laughed too.

PANDARUS They laughed not so much at the hair as at his pretty answer.

CRESSIDA What was his answer?

PANDARUS Quoth she, 'Here's but two-and-fifty hairs on your chin, and one of them is white.'

CRESSIDA This is her question.

PANDARUS That's true; make no question of that. 'Two-and-fifty hairs,' quoth he, 'and one white: that white hair is my father, and all the rest are his sons.' 'Jupiter!' quoth she, 'which of these hairs is Paris my husband?' 'The forked one,' quoth he, 'pluck't out, and give it him.' But there was such laughing! and Helen so blushed, and Paris so chafed, and all the rest so laughed, that it passed.

CRESSIDA So let it now, for it has been a great while going by.

PANDARUS Well, cousin, I told you a thing yesterday: think on't.

CRESSIDA So I do.

PANDARUS I'll be sworn 'tis true: he will weep you, an' 'twere a man born in April.

CRESSIDA And I'll spring up in his tears, an' 'twere a nettle against May.

Sound a retreat.

PANDARUS Hark! they are coming from the field. Shall we stand up here, and see them as they pass toward Ilium? Good niece, do, sweet niece Cressida.

CRESSIDA At your pleasure.

PANDARUS Here, here, here's an excellent place: here we may see

135 a more] From Q. Ff *more* Cam, etc. *more* Chambers, Kittredge, Alexander *a more* pot] Q *por* 141 And't had] Q F¹, ² *And t'had* F³ *And't had* F⁴ *And 'had* 146 two-and-fifty] Theobald *one and fifty* Theobald: "How else can the number make out *Priam*, and his fifty Sons?" Craig, Deighton *one-and-fifty* Quotation marks in the text are added editorially. 146, 150, 152 hairs] Q *heires* F¹ *haires* 149, 150 Two-and-fifty] Theobald *one and fifty*, 150 hair] Q *heire* F¹ *haire* 153 pluck't] Q F¹, ² *pluckt* 156 So . . . by.] Two lines in Ff, ending *now*, . . . *by.* it has] F¹, ² *is has* 157 Well . . . on't.] Two lines in Ff, ending *Cozen*, . . . *on't* 158 do.] F¹ *does.* 159 an' 'twere] Q Ff *an 'twere* Many editors *an 'twere* 162 *Sound a retreat.*] From Q Ff, after l. 159 or l. 160. 164 Ilium?] Q *Ilion*, 165 Cressida.] Q Cresseida.

most bravely. I'll tell you them all by their names as they pass by; but mark Troilus above the rest.

Æneas passes.

CRESSIDA Speak not so loud.

PANDARUS That's Æneas. Is not that a brave man? He's one of the flowers of Troy, I can tell you. But mark Troilus: you shall see anon.

CRESSIDA Who's that?

Antenor passes.

PANDARUS That's Antenor. He has a shrewd wit, I can tell you; and he's a man good enough. He's one o' th' soundest judgements in Troy, whosoever, and a proper man of person. When comes Troilus? I'll show you Troilus anon. If he see me, you shall see him nod at me.

CRESSIDA Will he give you the nod?

PANDARUS You shall see.

CRESSIDA If he do, the rich shall have more.

Hector passes.

PANDARUS That's Hector, that, that, look you, that: there's a fellow! Go thy way, Hector! There's a brave man, niece. O brave Hector! Look how he looks! There's a countenance! Is't not a brave man?

CRESSIDA O, a brave man!

PANDARUS Is a not? It does a man's heart good. Look you what hacks are on his helmet! Look you yonder, do you see? Look

169 *Æneas passes.*] Q Ff Enter Æneas. (and similarly for the rest). Cam, Chambers, NCE, Alexander adopt similar formula throughout to *Æneas passes.* Delius, Craig, Deighton Æncas passes over the stage. . . . Antenor passes over., etc. Kittredge follows the formula Enter Æneas [and passes]. Paradise Enter Æneas [passing across the stage]. (etc.). 172 tell] F¹ omits. 175 shrewd] Q F¹ *shrow'd* F²⁻⁴ *shrew'd* Cam, etc. *shrewd* Kittredge *shrowd* 176 a] Q omits. 176, 177 judgements] From Q. Ff *iudgement* Cam, etc. follow Q. Paradise, NCE *judgement* 177 of person.] Keightley *of his person.* 179 him] F¹ *him him* 180 nod?] Q *nod:* Deighton believed that Pandarus's answer in l. 181 should begin *Ay, you* We should then have the pun *nod-dy* as in *Two Gentlemen* I i 104-109. Steevens explains *to give the nod* as a term used in the card-game of noddy. Delius understood the words *than you.* to follow *more* in l. 182. This seems in accordance with Cressida's raillery. 183 that: there's] Q *that, thers* F¹⁻³ *that there's* F⁴ *that, there's* Cam, etc. *that; there's* Delius *that, there's* Kittredge *that! There's* 184 fellow! Go] Q *fellow goe* Ff *fellow. Goe* 185 countenance! Is't] Q *countenance ist* Ff *countenance; ist* (or *is't*). 187 a] Ff omit. 188 Is a] Q Ff *Is a* Cam, Craig, Deighton, Paradise *Is a'* Delius, Chambers, Kittredge, NCE, Alex-

you there. There's no jesting: there's laying on, take't off who will, as they say. There be hacks!

CRESSIDA Be those with swords?

PANDARUS Swords! anything, he cares not: and the devil come to him, it's all one. By God's lid, it does one's heart good. Yonder comes Paris, yonder comes Paris.

Paris passes.

Look ye yonder, niece. Is't not a gallant man too, is't not? Why, this is brave now. Who said he came hurt home to-day? He's not hurt. Why, this will do Helen's heart good now, ha! Would I could see Troilus now! You shall see Troilus anon.

CRESSIDA Who's that?

Helenus passes.

PANDARUS That's Helenus. I marvel where Troilus is. That's Helenus. I think he went not forth to-day. That's Helenus.

CRESSIDA Can Helenus fight, uncle?

PANDARUS Helenus! no. Yes, he'll fight indifferent well. I marvel where Troilus is. Hark! do you not hear the people cry 'Troilus'? Helenus is a priest.

CRESSIDA What sneaking fellow comes yonder?

Troilus passes.

PANDARUS Where? Yonder? That's Deiphobus. 'Tis Troilus! There's a man, niece! Hem! Brave Troilus! the prince of chivalry!

CRESSIDA Peace, for shame, peace!

PANDARUS Mark him: note him. O brave Troilus! Look well upon him, niece. Look you how his sword is bloodied, and his helm more hacked than Hector's; and how he looks, and how he goes! O admirable youth! he never saw three-and-twenty. Go thy way, Troilus, go thy way! Had I a sister were a grace, or a daughter a goddess, he should take his choice. O admirable

ander *Is 'a* man's] Q *man* 190 jesting: there's laying] Q *iesting, thers laying* Ff *iesting, laying* Cam, etc. *jesting; there's laying* Delius *jesting: there's laying* Kittredge *jesting! There's laying* (laying on=evidence of grim fighting). 191 will,] Q *will* F¹ *ill* 193 anything,] Rowe added comma. 198, 199 now, ha! Would] Q *now ha? would* Ff *now, ha? Would* Cam, etc. *now, ha! Would* Capell, Delius *now. Ha! 'would* 199 shall see] F¹, ² *shall* 200 Who's] Q Ff *Whose* 204 indifferent well.] Q F¹ *indifferent, well,* F²⁻⁴ *indifferent well,* 205 is] F² omits. 212 note] F¹ *not* 215 never] From Q. Ff *ne're* Cam, Kittredge, Alexander *never* Delius, Craig, Chambers, Deighton, Paradise,

man! Paris? Paris is dirt to him; and, I warrant, Helen, to change, would give an eye to boot.

Common Soldiers pass.

CRESSIDA Here comes more.

PANDARUS Asses, fools, dolts! Chaff and bran, chaff and bran! Porridge after meat! I could live and die in the eyes of Troilus. Ne'er look, ne'er look. The eagles are gone. Crows and daws, crows and daws! I had rather be such a man as Troilus than Agamemnon and all Greece.

CRESSIDA There is amongst the Greeks Achilles, a better man than Troilus.

PANDARUS Achilles! A drayman, a porter, a very camel.

CRESSIDA Well, well.

PANDARUS Well, well! Why, have you any discretion? Have you any eyes? Do you know what a man is? Is not birth, beauty, good shape, discourse, manhood, learning, gentleness, virtue, youth, liberality, and such like, the spice and salt that season a man?

CRESSIDA Ay, a minced man. And then to be baked with no date in the pie, for then the man's date is out.

PANDARUS You are such a woman! A man knows not at what ward you lie.

CRESSIDA Upon my back, to defend my belly; upon my wit, to defend my wiles; upon my secrecy, to defend mine honesty; my mask, to defend my beauty; and you, to defend all these. And at all these wards I lie, at a thousand watches.

PANDARUS Say one of your watches.

CRESSIDA Nay, I'll watch you for that; and that's one of the chiefest of them too. If I cannot ward what I would not have

NCE *ne'er* 219 an eye] From Q. Ff *money* *Common . . . pass.*] Q omits. Ff Enter common Souldiers. 220 comes] Q *comes* Ff *come* Cam, etc. *come* Chambers, Kittredge, Alexander *comes* 222 in the] From Q. Ff *i' th'* Cam, Delius, Craig, Deighton *i' the* Paradise, Kittredge, NCE *i' th'* Chambers, Alexander *in the* 226 amongst] Ff *among* Q *amongst* Cam, etc. *among* Alexander *amongst* 233 such like,] From Q. $F^{1,2}$ *so forth:* $F^{3,4}$ *so forth,* Cam, Chambers, Deighton, Alexander *such like,* Kittredge *such-like,* Delius, Craig, Paradise, NCE *so forth,* season] From Q. Ff *seasons* Editors *season* 236 date is out.] Q *date is out:* F^{1-3} *dates out.* Cam, Chambers, Kittredge, Alexander *date is out.* Delius, Craig, Deighton, Paradise, NCE *date's out.* 237 a] Q *a* Ff *another* Cam, Delius, Craig, Chambers, Deighton, Alexander *a* Paradise, Kittredge, NCE *another* woman! A man knows] Q *woman a man knowes* Ff *woman, one knowes* Cam, Delius, Craig, Deighton *woman! one knows* Chambers *woman, a man knows* Paradise, NCE *woman! One knows* Kittredge, Alexander *woman! A man knows* 242 lie, at a] F^1 *lye at, at a* 245 too.] Q *two:*

hit, I can watch you for telling how I took the blow; unless it swell past hiding, and then it's past watching.

PANDARUS You are such another!

Enter Troilus's Boy.

BOY Sir, my lord would instantly speak with you.

PANDARUS Where?

BOY At your own house: there he unarms him.

PANDARUS Good boy, tell him I come. (*Exit Boy.*) I doubt he be hurt. Fare ye well, good niece.

CRESSIDA Adieu, uncle.

PANDARUS I will be with you, niece, by and by.

CRESSIDA To bring, uncle?

PANDARUS Ay, a token from Troilus.

CRESSIDA By the same token, you are a bawd.

Exit Pandarus.

Words, vows, gifts, tears, and love's full sacrifice,
He offers in another's enterprise.
But more in Troilus thousandfold I see
Than in the glass of Pandar's praise may be:
Yet hold I off. Women are angels, wooing.
Things won are done; joy's soul lies in the doing.
That she beloved knows nought that knows not this:
Men prize the thing ungained more than it is.
That she was never yet that ever knew
Love got so sweet as when desire did sue.
Therefore this maxim out of love I teach:
Achievement is command; ungained, beseech.
Then though my heart's content firm love doth bear,
Nothing of that shall from mine eyes appear. *Exeunt.*

247 it's] Q *its* F¹ *it's* F²,³ *is* F⁴ *it is* 248 *Enter . . . Boy.*] From Capell. Q Ff Enter Boy. (Q Boy:) after *watching.* 251 there . . . him.] Ff omit. Editors admit. 252 (*Exit Boy.*)] Added by Capell. 255 I will be] Q *I wilbe* F¹⁻³ *Ile be* F⁴ *I'le be* Cam, Alexander *I will be* Delius, Craig, Chambers, Deighton, Paradise, Kittredge, NCE *I'll be* 256 bring, uncle?] Q *bring vncle:* F¹⁻³ *bring Vnkle.* F⁴ *bring, Uncle.* 258 *Exit Pandarus.*] Q omits and ends line *Bawde,* 264 Things] Q "*Things* (marking a gnomic line). joy's . . . doing.] From Q F¹. F²⁻⁴ *the soules joy lyes in dooing.* (spellings differ). Keightley, Kellner, 68, propose *love's soul dies in the doing.* This seems unnecessary. 266 Men] Q "*Men* prize] Q *price* 268 got] Q F¹ *got* F²⁻⁴ *goe* or *go* 270 Achievement] Q "Atchiuement Ff "Atchieuement, 271 Then] Q *Then* Ff *That* Editors *Then* except Paradise *That* heart's content] Q *hearts content* F¹⁻³ *hearts Contents* F⁴ *hearts Content's* 272 *Exeunt.*] From Capell. Q Ff Exit.

SCENE III. THE GRECIAN CAMP. BEFORE AGAMEMNON'S TENT.

Sennet. Enter Agamemnon, Nestor, Ulysses, Diomedes, Menelaus, with others.

AGAMEMNON

Princes,
What grief hath set these jaundice on your cheeks?
The ample proposition that hope makes
In all designs begun on earth below
Fails in the promised largeness. Checks and disasters
Grow in the veins of actions highest reared,
As knots, by the conflux of meeting sap,
Infects the sound pine and diverts his grain
Tortive and errant from his course of growth.
Nor, princes, is it matter new to us
That we come short of our suppose so far
That after seven years' siege yet Troy walls stand;
Sith every action that hath gone before,
Whereof we have record, trial did draw
Bias and thwart, not answering the aim
And that unbodied figure of the thought
That gave't surmiséd shape. Why then, you princes,
Do you with cheeks abashed behold our works,
And call them shames? which are indeed nought else
But the protractive trials of great Jove
To find persistive constancy in men.
The fineness of which metal is not found
In fortune's love; for then the bold and coward,
The wise and fool, the artist and unread,
The hard and soft, seem all affined and kin.

SCENE III.] Added by Capell. THE . . . TENT.] Added by Cam after Rowe. The speech-prefixes in this Scene in Q are: Aga., Agamem., Agam.; Nestor, Nest.; Vliss., Vlisses, Vlis., Vless.; Mene.; Æne. In F^1: Agam., Aga.; Nestor, Nest.; Vlys., Vlysses; Men.; Æne. 1, 2 Princes, . . . cheeks?] One line in Q. 2 these] Q *these* Ff *the* Cam, etc. *the* Kittredge, Alexander *these* jaundice] Q $F^{1,2}$ *Iaundies* F^3 *Jaundies* F^4 *Jaundise* Cam and others *jaundice* Kittredge, Alexander *jaundies* 3 hope makes] Q *hope makes*, $F^{1,2}$ *hope makes* $F^{3,4}$ *hopes makes* Editors follow F^1. 8 Infects] From Q. Ff *Infect* Cam, etc. *Infect* Chambers, Kittredge, Alexander *Infects* diverts] From Q Ff. Cam, Delius, Craig, Deighton, NCE *divert* Chambers, Paradise, Kittredge, Alexander *diverts* 13 every] Q *euer* 18 works,] Kinnear conj. *wars*, 19 call . . . shames? which] Q *call them shames which* Ff *thinke them shame, which* Cam, Craig, etc. *call them shames? which* Delius, Paradise, NCE follow F. (Delius *shames,*) Chambers, Alexander *call them shames, which* 21 men.] Q *men.* Ff *men?*

But in the wind and tempest of her frown,
Distinction with a broad and powerful fan,
Puffing at all, winnows the light away,
And what hath mass or matter, by itself
Lies rich in virtue and unmingled.

NESTOR
With due observance of thy godlike seat,
Great Agamemnon, Nestor shall apply
Thy latest words. In the reproof of chance
Lies the true proof of men. The sea being smooth,
How many shallow bauble boats dare sail
Upon her patient breast, making their way
With those of nobler bulk!
But let the ruffian Boreas once enrage
The gentle Thetis, and anon behold
The strong-ribbed bark through liquid mountains cut,
Bounding between the two moist elements,
Like Perseus' horse. Where's then the saucy boat,
Whose weak untimbered sides but even now
Co-rivalled greatness? Either to harbour fled,
Or made a toast for Neptune. Even so
Doth valour's show and valour's worth divide
In storms of fortune. For in her ray and brightness
The herd hath more annoyance by the breese
Than by the tiger; but when the splitting wind
Makes flexible the knees of knotted oaks,
And flies fled under shade, why then the thing of courage
As roused with rage with rage doth sympathize,
And with an accent tuned in selfsame key
Retorts to chiding fortune.

ULYSSES Agamemnon,
Thou great commander, nerve and bone of Greece,
Heart of our numbers, soul and only spirit,

27 broad] From Q. Ff *lowd* or *loud* Cam, etc. *broad* Paradise, NCE *loud* 29 matter, by itself] From Hanmer. Q Ff *matter by it selfe*, Cam, etc., as in Hanmer. Chambers, Alexander *matter by itself* 30 unmingled.] Four syllables, *unmingeled.* 31 thy godlike] Q *the godlike* Ff *thy godly* Cam, etc. *thy godlike* Craig, Deighton *thy god-like* 33 Thy . . . chance] Two lines in Ff, ending *words. . . . Chance*, 36 patient] From Ff. Q *ancient* (probably written *pacient* and misread in Q). 37 nobler] F^{2-4} *noble* 40 cut,] Q F^1 *cut*, F^2 *cut's* $F^{3,4}$ *cuts* Cam, etc. *cut*, 47 In . . . brightness] Two lines in Ff, ending *Fortune. . . . brightnesse*, 48 breese] Q *Bryze* F^1 *Brieze* F^{2-4} *Brize* (=gadfly). Kittredge *brize* 51 And . . . courage] Two lines in Ff, ending *then . . . Courage*, Kellner supported Capell's *flee* for *fled*; but *fled*=have fled. 54 Retorts] From Dyce. Q $F^{3,4}$ *Retires* $F^{1,2}$ *Retyres* Editors follow Dyce. 55 nerve] Q *nerues* Ff *Nerue*, 56 spirit,] Q *spright*,

In whom the tempers and the minds of all
Should be shut up, hear what Ulysses speaks.
Besides the applause and approbation
The which, (*to Agamemnon*) most mighty for thy place and sway,
(*To Nestor*) And thou most reverend for thy stretched-out life,
I give to both your speeches, which were such
As Agamemnon and the hand of Greece
Should hold up high in brass, and such again
As venerable Nestor, hatched in silver,
Should with a bond of air, strong as the axletree
On which heaven rides, knit all the Greekish ears
To his experienced tongue, yet let it please both,
Thou great, and wise, to hear Ulysses speak.

AGAMEMNON

Speak, Prince of Ithaca; and be't of less expect
That matter needless, of importless burthen,
Divide thy lips than we are confident,
When rank Thersites opes his mastic jaws,
We shall hear music, wit and oracle.

60 (*to Agamemnon*)] Added by Rowe and generally adopted. Chambers omits. 60, 61 for . . . reverend] Bracketed in Q. 60 sway,] Q *sway* F¹ *sway*, F²·³ *may* F⁴ *merit*, Editors *sway*, 61 (*To Nestor*)] Added by Rowe. thy] Q¹ *the* Ff *thy* 63 As . . . Greece] As in Q Ff (Q *Greece*,) Deighton, after Orger's conj., reads *As, Agamemnon, all the hands of Greece* treating *Agamemnon* here and *Nestor* in l. 65 as vocatives and reading *thy* for *his* in l. 68. Line 65 thus becomes *As, venerable Nestor, hatch'd in silver,*; and *hatch'd in silver* is held to refer to Nestor's hair. Daniel proposed *—as the hand of Greece—* in l. 63. This and other proposals do not remove the difficulty from a passage on which NCE remarks that, though the general sense is clear, a satisfactory paraphrase is hopeless on account of a corrupt text. 67 On] F¹ *In* heaven rides,] From Q. Ff *the Heauens ride*, Cam, etc. follow Q. Paradise, NCE follow F. the Greekish] From Q. F¹·² *Greekes* F³·⁴ *Greeks* Cam, etc., follow Q. Paradise *Greeks'* NCE *Greek* 68 his] Orger conj., Deighton *thy* See note to l. 63. 70-74 AGAMEMNON . . . oracle.] Q omits. Editors admit. 70 be't] Kellner, 43, proposes *We're* Chambers *be it* This passage, *and be't . . . jaws*, ll. 70-73, is found difficult. Pope read *we less expect* and Kinnear, after Lettsom, *we no less expect*, In some Shakespearian passages *less* after a negative means *more* Conversely, we understand *less expect* to mean *no more expected Divide* is subjunctive after *be't . . . that* The phrases *we are confident . . . We shall* are equivalent to *we expect* A paraphrase is: "So be it that unimportant matter is no more expected from your lips than we expect to hear music, etc., from Thersites' great dog-like jaws." expect] F¹ *expect:* F²·³ *expect;* F⁴ *exspect;* 72 lips than] F¹ *lips; then* F²⁻⁴ *lips: then* Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE *lips, than* Kittredge, Alexander *lips than* 73 mastic] Ff *Masticke* Rowe, Delius *mastiff* Cam, etc. *mastic* or *mastick* Other readings are *mastive, nasty* Grant White suggested *mastix* (from Greek= scourge). But *mastick* is perhaps an adjective formed from *mastie*, meaning

ULYSSES

Troy, yet upon his basis, had been down,
And the great Hector's sword had lacked a master,
But for these instances.
The specialty of rule hath been neglected:
And, look how many Grecian tents do stand
Hollow upon this plain, so many hollow factions
When that the General is not like the hive
To whom the foragers shall all repair,
What honey is expected? Degree being vizarded,
Th' unworthiest shows as fairly in the mask.
The heavens themselves, the planets and this centre,
Observe degree, priority and place,
Insisture, course, proportion, season, form,
Office and custom, in all line of order:
And therefore is the glorious planet Sol
In noble eminence enthroned and sphered
Amidst the other; whose med'cinable eye
Corrects the ill aspects of planets evil,
And posts like the commandment of a king,
Sans check to good and bad. But when the planets
In evil mixture to disorder wander,
What plagues and what portents, what mutiny,
What raging of the sea, shaking of earth,
Commotion in the winds, frights, changes, horrors,
Divert and crack, rend and deracinate
The unity and married calm of states
Quite from their fixure! O, when degree is shaked,
Which is the ladder of all high designs,
The enterprise is sick! How could communities,
Degrees in schools and brotherhoods in cities,
Peaceful commerce from dividable shores,
The primogenity and due of birth,

a mastiff; hence *mastic jaws*=massive, dog-like jaws. *Cf.* Googe: Palingenius, 45, *the masty curres* In Midlands *masty* is used for mastiff. (See Wright: DD.) Fripp, 580, rejects the idea that this passage alludes to *Histriomastix.* 75 his basis,] Q *his bases* F^{1-3} *his basis* F^{4} *her Basis,* Editors *his basis,* 81 General] =Commanding Officer. 83 vizarded,] =masked, unrecognised. 87 Insisture,] Q *In sisture,* Delius conj. *In fixture* considering this more suitable to the context; but insisture=persistence in regularity. 92 ill . . . evil,] From Ff. Q *influence of euill Planets,* Editors follow F. 101 fixure!] Q *fixure:* $F^{1, 2}$ *fixure?* $F^{3, 4}$ *fixture?* Cam, Craig, Deighton, Paradise, Kittredge *fixure!* Delius, Chambers, NCE, Alexander *fixture!* 102 of] Ff *to* Q *of* Cam, etc. *to* Alexander *of* 103 The] Q Ff *The* Cam, etc. *The* Hanmer, Chambers, Kittredge, NCE *Then* 106 primogenity] Q *primogenitie* Ff *primogenitiue,* Cam, Delius, Craig, Paradise, NCE *primogenitive*

Prerogative of age, crowns, sceptres, laurels,
But by degree, stand in authentic place?
Take but degree away, untune that string,
And, hark, what discord follows! Each thing meets
In mere oppugnancy. The bounded waters
Should lift their bosoms higher than the shores,
And make a sop of all this solid globe;
Strength should be lord of imbecility,
And the rude son should strike his father dead;
Force should be right, or rather, right and wrong,
Between whose endless jar justice resides,
Should lose their names, and so should justice too.
Then everything includes itself in power,
Power into will, will into appetite;
And appetite, an universal wolf,
So doubly seconded with will and power,
Must make perforce an universal prey,
And last eat up himself. Great Agamemnon,
This chaos, when degree is suffocate,
Follows the choking.
And this neglection of degree it is
That by a pace goes backward, with a purpose
It hath to climb. The general's disdained
By him one step below; he by the next;
That next by him beneath: so every step,
Exampled by the first pace that is sick
Of his superior, grows to an envious fever
Of pale and bloodless emulation.
And 'tis this fever that keeps Troy on foot,
Not her own sinews. To end a tale of length,
Troy in our weakness stands, not in her strength.

NESTOR

Most wisely hath Ulysses here discovered
The fever whereof all our power is sick.

AGAMEMNON

The nature of the sickness found, Ulysses,
What is the remedy?

Chambers, Deighton, Kittredge, Alexander *primogenity* 110 meets] Ff *meetes* or *meets* Q *melts* Cam, Delius, Craig, Chambers, Deighton, Paradise, Kittredge, NCE *meets* Alexander *melts* 112, 114, 115, 116, 118 Should *o*ı should] From Q F^{1-3}. F^4 *Would* or *would* 117 Between . . . resides,] Bracketed and in italics in Q. 118 their] F^1 *her* 119 includes] Q *include* 124 And . . . Agamemnon,] Two lines in Q Ff, ending *himselfe*. . . . Agamemnon, (F^1 Agamemnon:) 127 it is] Q *it is*, Ff *is it* Cam, etc. *it is* Paradise, NCE *is it* 128 with] Q *with* Ff *in* Cam, Craig, Chambers, Deighton, Kittredge, Alexander *with* Delius, Paradise, NCE *in* 137 stands,] Q *stands* Ff *liues*, Cam,

ULYSSES
The great Achilles, whom opinion crowns
The sinew and the forehand of our host,
Having his ear full of his airy fame,
Grows dainty of his worth, and in his tent
Lies mocking our designs. With him, Patroclus,
Upon a lazy bed, the livelong day
Breaks scurril jests;
And with ridiculous and awkward action,
Which, slanderer, he imitation calls,
He pageants us. Sometime, great Agamemnon,
Thy topless deputation he puts on;
And, like a strutting player,—whose conceit
Lies in his hamstring, and doth think it rich
To hear the wooden dialogue and sound
'Twixt his stretched footing and the scaffoldage,—
Such to-be-pitied and o'er-wrested seeming
He acts thy greatness in: and when he speaks,
'Tis like a chime a-mending, with terms unsquared,
Which, from the tongue of roaring Typhon dropped,
Would seem hyperboles. At this fusty stuff,
The large Achilles, on his pressed bed lolling,
From his deep chest laughs out a loud applause,
Cries 'Excellent! 'tis Agamemnon just.
Now play me Nestor: hem, and stroke thy beard,
As he being dressed to some oration.'
That's done, as near as the extremest ends
Of parallels, as like as Vulcan and his wife.
Yet god Achilles still cries 'Excellent!
'Tis Nestor right. Now play him me, Patroclus,
Arming to answer in a night alarm.'
And then, forsooth, the faint defects of age

etc. *stands*, Delius, Craig, Paradise *lives*, 143 sinew] Q *sinnow* 149 awkward] Q *sillie* Editors *awkward* 156 scaffoldage,—] Q *scoaffollage*, F¹⁻³ *Scaffolage*, F⁴ *Scaffoldage*, Cam, etc. *scaffoldage*— or *scaffoldage*,— Chambers *scaffoldage*, Kittredge *scaffolage*— 157 to-be-pitied] Q F⁴ *to be pitied* F¹ *to be pittied*, F²·³ *to-be-pitted* Editors *to-be-pitied* o'er-wrested] From Pope. Q F¹⁻³ *ore-rested* F⁴ *o're-rested* Editors *o'er-wrested* (=strained). Delius, conj. *o'er-jested* 159 unsquared,] Q *vnsquare*, 161 Would] F² *Wound* seem] F¹ *seemes* 162 pressed bed] Q *prest bed* Ff *prest-bed* (prest=weighted down). 164 just.] Q *right*, Editors *just*. 165 hem,] Q *hem* Ff *hum*, Cam, etc. *hem*, Kittredge *Hem*, 165, 166 beard, As he] From Q. Ff *Beard As he*, Cam, etc. *beard, As he* Delius *beard, As he*, 166 dressed] Q Ff *drest* Cam, etc. *dress'd* Craig, Paradise, NCE, Alexander *drest* 168 as like as] From Q. Ff *as like, as* Cam, etc. *as like as* Craig *like as* 169 god] Q F¹ *god* F²⁻⁴ *good* Cam, etc. *god* Craig, Chambers, *good* 171 night alarm.']

Must be the scene of mirth; to cough and spit,
And, with a palsy fumbling on his gorget,
Shake in and out the rivet. And at this sport
Sir Valour dies, cries 'O, enough, Patroclus,
Or give me ribs of steel! I shall split all
In pleasure of my spleen.' And in this fashion,
All our abilities, gifts, natures, shapes,
Severals and generals of grace exact,
Achievements, plots, orders, preventions,
Excitements to the field or speech for truce,
Success or loss, what is or is not, serves
As stuff for these two to make paradoxes.

NESTOR

And in the imitation of these twain,
Who, as Ulysses says, opinion crowns
With an imperial voice, many are infect.
Ajax is grown self-willed, and bears his head
In such a rein, in full as proud a place
As broad Achilles; keeps his tent like him;
Makes factious feasts; rails on our state of war
Bold as an oracle, and sets Thersites,
A slave whose gall coins slanders like a mint,
To match us in comparisons with dirt,
To weaken and discredit our exposure,
How rank soever rounded in with danger.

ULYSSES

They tax our policy and call it cowardice,
Count wisdom as no member of the war,
Forestall prescience, and esteem no act
But that of hand. The still and mental parts
That do contrive how many hands shall strike
When fitness calls them on, and know by measure
Of their observant toil the enemies' weight,—
Why, this hath not a finger's dignity!
They call this bed-work, mapp'ry, closet-war;

Q *night alarme*, Ff *night-Alarme*, or *Night-alarm*, 174 palsy fumbling] From Q Ff. Tyrwhitt conj., Steevens, Craig, Alexander *palsy-fumbling* Cam, Chambers, Deighton, Paradise, Kittredge, NCE follow Q F. Delius *palsy, fumbling* 180 Severals . . . exact,]=True personal qualities, both particular and general. 186 Who, as . . . says,] Q *Who as . . . sayes* Ff *Who* (*as . . . sayes*) Cam, etc. *Who, as . . . says*, Craig, following Pope, *Whom, as . . . says*, 190 keeps] Q *keepes* Ff *and keepes* Editors *keeps* 194 comparisons] From Q Ff. Craig *comparison* 195 and] Q *our* 202 calls] F^1 *call* 203 enemies'] Q Ff *enemies* or *Enemies* Delius conj. *enemy's* weight,—] Capell's dash, generally adopted. Chambers *weight*, 205 mapp'ry,] Q *mappry*, Ff *Mapp'ry* Delius, Craig, Chambers, Deighton *mappery*.

So that the ram that batters down the wall,
For the great swinge and rudeness of his poise,
They place before his hand that made the engine,
Or those that with the fineness of their souls
By reason guide his execution.

NESTOR
Let this be granted, and Achilles' horse
Makes many Thetis' sons. *Tucket.*

AGAMEMNON
What trumpet? Look, Menelaus.

MENELAUS
From Troy.

Enter Æneas.

AGAMEMNON
What would you 'fore our tent?

ÆNEAS
Is this great Agamemnon's tent, I pray you?

AGAMEMNON
Even this.

ÆNEAS
May one that is a herald and a prince
Do a fair message to his kingly ears?

AGAMEMNON
With surety stronger than Achilles' arm
'Fore all the Greekish heads, which with one voice
Call Agamemnon head and general.

ÆNEAS
Fair leave and large security. How may
A stranger to those most imperial looks
Know them from eyes of other mortals?

AGAMEMNON How!

ÆNEAS
Ay.
I ask, that I might waken reverence,
And bid the cheek be ready with a blush

closet-war;] Q *Closet warre,* F¹⁻³ *Closset-Warre:* F⁴ *Closet-War,* Cam, etc. *closet-war;* Delius *closet-war:* Kittredge *closet war;* 207 swinge] From Q. Ff *swing* Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE *swing* Kittredge, Alexander *swinge* 209 fineness] Q *finesse* 212 *Tucket.*] From Ff. Q omits. Editors Tucket. *or* A Tucket. 214 *Enter Æneas.*] Q omits. 219 ears?] Q *eyes?* Ff *eares?* Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE *ears?* Kittredge, Alexander *eyes?* 220 Achilles'] Johnson and Kinnear conj., Hudson *Alcides'* 223 security. How] From Ff. Q *security, how* 226 Ay.] Q *I,* Ff *I:* Steevens, whom eds. follow, put in a separate line. 228 bid]

Modest as morning when she coldly eyes
The youthful Phœbus.
Which is that god in office, guiding men?
Which is the high and mighty Agamemnon?

AGAMEMNON
This Trojan scorns us, or the men of Troy
Are ceremonious courtiers.

ÆNEAS
Courtiers as free, as debonair, unarmed,
As bending angels: that's their fame in peace.
But when they would seem soldiers, they have galls,
Good arms, strong joints, true swords; and, Jove's accord,
Nothing so full of heart. But peace, Æneas!
Peace, Trojan! Lay thy finger on thy lips!
The worthiness of praise distains his worth,
If that the praised himself bring the praise forth:
But what the repining enemy commends,
That breath fame blows; that praise, sole pure, transcends.

AGAMEMNON
Sir, you of Troy, call you yourself Æneas?

ÆNEAS
Ay, Greek, that is my name.

AGAMEMNON
What's your affair, I pray you?

ÆNEAS
Sir, pardon: 'tis for Agamemnon's ears.

AGAMEMNON
He hears nought privately that comes from Troy.

ÆNEAS
Nor I from Troy come not to whisper with him.
I bring a trumpet to awake his ear,
To set his sense on the attentive bent,
And then to speak.

AGAMEMNON Speak frankly as the wind.
It is not Agamemnon's sleeping hour.

Q *bid* Ff *on* Editors *bid* except Paradise *on* 229, 230 Modest . . . Phœbus.] Divided as in Ff. One line in Q. 231 god . . . guiding] Q *god, in office guiding* Ff *God in office guiding* Editors *god in office, guiding* 235 debonair, unarmed,] Q *debonaire, vnarm'd* Ff *debonnaire; vnarm'd,* (F⁴ *debonair;*). Editors *debonair, unarm'd,* 236 fame] Q *same* Ff *Fame,* 238, 239 swords; . . . Nothing] Q *sword, & great* loues *accord Nothing* Ff *swords, &* loues *accord, Nothing* Theobald, etc., Cam, and other modern eds. *swords; and, Jove's accord, Nothing* 242 that the] Ff *that he* 244 praise, sole pure,] Q Ff *praise sole pure* Capell, Cam, etc. *praise, sole pure,* 247 affair,] Q *affaires* 250 with him.] Q *with him,* Ff *him,* Cam, etc. *him:* Craig *him;* Chambers, Kittredge, NCE *him.* Alexander *with him;* 252 sense on the] From Ff. Q *seat on that*

That thou shalt know, Trojan, he is awake,
He tells thee so himself.

ÆNEAS Trumpet, blow loud,
Send thy brass voice through all these lazy tents;
And every Greek of mettle, let him know,
What Troy means fairly shall be spoke aloud.

Sound Trumpet.

We have, great Agamemnon, here in Troy
A prince called Hector—Priam is his father—
Who in this dull and long-continued truce
Is resty grown. He bade me take a trumpet,
And to this purpose speak. Kings, princes, lords!
If there be one among the fair'st of Greece,
That holds his honour higher than his ease,
That seeks his praise more than he fears his peril,
That knows his valour and knows not his fear,
That loves his mistress more than in confession
With truant vows to her own lips he loves,
And dare avow her beauty and her worth
In other arms than hers—to him this challenge.
Hector, in view of Trojans and of Greeks,
Shall make it good, or do his best to do it:
He hath a lady, wiser, fairer, truer,
Than ever Greek did compass in his arms;
And will to-morrow with his trumpet call
Midway between your tents and walls of Troy,
To rouse a Grecian that is true in love.
If any come, Hector shall honour him;
If none, he'll say in Troy when he retires,
The Grecian dames are sunburnt and not worth
The splinter of a lance. Even so much.

AGAMEMNON
This shall be told our lovers, Lord Æneas.
If none of them have soul in such a kind,
We left them all at home. But we are soldiers;

256 loud,] Ff *loud*, or *loud:* or *loud.* Q *alowd*, Cam, etc. *loud*, Craig *aloud*, 259 *Sound Trumpet.*] From Q. Ff The Trumpets sound. Cam, etc. *Trumpet sounds.* Chambers, Kittredge, Alexander Sound trumpet. Paradise, NCE follow F. 262 this] Q *his* 263 resty] Ff *rusty* Q *restie* Cam, etc. *rusty* Kittredge, Alexander *resty* resty=torpid, sluggish. *Cf. Cymbeline* III vi 34, *resty sloth* 265 among] From Q. F[1-3] *among'st* F[4] *amongst* Cam, etc. *among* NCE *amongst* 267 That seeks] From Ff. Q *And feeds* Editors *That seeks* 274 good, . . . it:] From Q. Ff *good, . . . it.* Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE *good, . . . it,* Kittredge, Alexander *good . . . it:* 276 compass] From Ff.

And may that soldier a mere recreant prove,
That means not, hath not, or is not in love!
If then one is, or hath, or means to be,
That one meets Hector; if none else, I am he.

NESTOR

Tell him of Nestor, one that was a man
When Hector's grandsire sucked. He is old now;
But if there be not in our Grecian host
One noble man that hath one spark of fire,
To answer for his love, tell him from me
I'll hide my silver beard in a gold beaver,
And in my vantbrace put this withered brawn,
And meeting him will tell him that my lady
Was fairer than his grandam, and as chaste
As may be in the world. His youth in flood,
I'll prove this truth with my three drops of blood.

ÆNEAS

Now heavens forfend such scarcity of youth!

ULYSSES

Amen.

AGAMEMNON

Fair Lord Æneas, let me touch your hand.
To our pavilion shall I lead you first.
Achilles shall have word of this intent;
So shall each lord of Greece, from tent to tent.
Yourself shall feast with us before you go,
And find the welcome of a noble foe.

Exeunt. Manent Ulysses and Nestor.

ULYSSES

Nestor!

Q *couple* Cam, etc. *compass* Alexander *couple* 289 hath, or] From Ff. Q *hath a* Editors *hath, or* 290 else,] F$^{2-4}$ omit. I am] Q *I am* Ff *Ile be* Editors *I am* except Paradise *I'll be* 293 host] Q *hoste*, Ff *mould*, Cam, Delius, Craig, Chambers, Deighton, Paradise, Kittredge *host* NCE, Alexander *mould* 294 One] Ff *One* Q *A* Editors *One* one] Ff *one* Q *no* Editors *one* 297 vantbrace] Q *vambrace* this . . . brawn,] From Ff. Q *my . . . braunes* Editors follow F. 298 will] Q omits. 301 prove . . . truth] Q *proue this troth* Ff *pawne this truth* Cam, etc. *prove . . . truth* Delius *pawn . . . truth* 302 forfend] Q *for-fend* Ff *forbid* Cam, etc. *forbid* Kittredge, Alexander *forfend* youth!] Ff *youth.* Q *men.* Editors *youth!* 303, 304 ULYSSES . . . Fair] From Ff. Q Vlis. *Amen: faire* Q thus omits AGAMEMNON in l. 304 and gives ll. 304-309 to Ulysses. An error: prefix Vlis. is repeated at l. 310. Editors follow F. 304] Two lines in Ff, ending Æneas, . . . *hand:* Editors one line. 305 you first.] Q *you sir;* Ff *you first:* Cam, Chambers *you, sir.* Delius, Craig, etc. *you first.* Alexander *you, first.* 309 *Exeunt. . . . Nestor.*] From Ff (F^{1}

NESTOR
What says Ulysses?
ULYSSES
I have a young conception in my brain:
Be you my time to bring it to some shape.
NESTOR
What is't?
ULYSSES
This 'tis:
Blunt wedges rive hard knots. The seeded pride
That hath to this maturity blown up
In rank Achilles must or now be cropped,
Or, shedding, breed a nursery of like evil,
To overbulk us all.
NESTOR Well, and how?
ULYSSES
This challenge that the gallant Hector sends,
However it is spread in general name,
Relates in purpose only to Achilles.
NESTOR
True. The purpose is perspicuous even as substance,
Whose grossness little characters sum up;
And, in the publication, make no strain
But that Achilles, were his brain as barren
As banks of Libya,—though, Apollo knows,
'Tis dry enough—will, with great speed of judgement,
Ay, with celerity, find Hector's purpose
Pointing on him.
ULYSSES
And wake him to the answer, think you?
NESTOR
Yes, 'tis most meet. Who may you else oppose,

Manet). Q omits. Cam, Delius, Craig, Chambers, Deighton, NCE, Alexander Exeunt all but Ulysses and Nestor. Paradise, Kittredge follow F. 315 This 'tis:] From Ff. Q omits. Editors admit. 324 True. The] Ff *The* Q *True the* Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE *The* Kittredge, Alexander *True. The* (Kittredge ascribes to Nestor but adds *True* to l. 323.) even] Ff *euen* Q omits. Editors admit. Alexander's and our l. 324 thus becomes an alexandrine. 325, 326 up; And, . . . strain] Q *vp: And . . . straine*, Ff *vp, And . . . straine*, Cam, Delius, Craig, Chambers, Deighton, Paradise *up: And, . . . strain*, (Some *up;*). Kittredge, NCE, Alexander *up; And, . . . strain* 327 Achilles, were] Q Achilles *weare* 328, 329 though, . . . enough] In italics, except Apollo, and in brackets in Q. In F Apollo *knowes* in brackets. 330, 331 Ay, . . . him.] As in Ff. One line in Q. 333 Yes, 'tis] Q *Why tis* Ff *Yes, 'tis* Cam, etc. *Yes, 'tis* Chambers, Kittredge, Alexander *Why, 'tis*

That can from Hector bring those honours off,
If not Achilles? Though't be a sportful combat,
Yet in this trial much opinion dwells;
For here the Trojans taste our dear'st repute
With their fin'st palate. And trust to me, Ulysses,
Our imputation shall be oddly poised
In this vile action; for the success,
Although particular, shall give a scantling
Of good or bad unto the general;
And in such indexes, although small pricks
To their subséquent volumes, there is seen
The baby figure of the giant mass
Of things to come at large. It is supposed
He that meets Hector issues from our choice;
And choice, being mutual act of all our souls,
Makes merit her election, and doth boil,
As 'twere from forth us all, a man distilled
Out of our virtues; who miscarrying,
What heart receives from hence a conqu'ring part
To steel a strong opinion to themselves?
Which entertained, limbs are his instruments,
In no less working than are swords and bows
Directive by the limbs.

ULYSSES

Give pardon to my speech.

334 those honours] From Q. Ff *his Honour* (F⁴ *honour*) Cam, Delius, Chambers, Deighton, Paradise, NCE *his honour* Craig, Kittredge, Alexander *those honours* 335 Achilles?] Q Achilles: Ff Achilles; Editors *Achilles?* 336 this] Ff *this* Q *the* Cam, Paradise, NCE, Alexander *this* Delius, Craig, Chambers, Deighton, Kittredge *the* 339-342 Our . . . general;] A paraphrase is: Men's estimation of us will depend on the yet uncertain result of this uncontrollable action; for its particular result will provide a sample of the good or bad to be achieved in the general operations. 340 vile] Ff *wilde* Q *vilde* Cam, etc. *wild* Chambers *vild* Alexander *vile* 343 indexes,] preceding the text of the volume. 345 giant mass] F¹⁻³ *Gyant-masse* F⁴ *Giant-mass* 352 receives from hence a conqu'ring part] Q *receiues from hence a conquering part*, Ff *from hence receyues the conqu'ring part* Cam, Deighton, Paradise *from hence receives the conquering part*, (Paradise *conqu'ring*). NCE *from . . . the conquering part* Delius, Craig, Chambers, *receives from hence the conquering part*, Kittredge *receives from hence the conquering part* Alexander follows Q. 354-356 Which . . . limbs.] Q omits. Editors admit. 354 his] F¹ *in his* 357-365 Give . . . followers.] From Ff. Q has:

Giue pardon to my speech? therefore tis meete,
Achilles *meete not* Hector. *let vs like Marchants*
First shew foule wares, and thinke perchance theile sell;
If not; the luster of the better shall exceed,

Therefore 'tis meet Achilles meet not Hector.
Let us, like merchants, show our foulest wares,
And think, perchance, they'll sell; if not,
The lustre of the better yet to show
Shall show the better. Do not consent
That ever Hector and Achilles meet;
For both our honour and our shame in this
Are dogged with two strange followers.

NESTOR

I see them not with my old eyes. What are they?

ULYSSES

What glory our Achilles shares from Hector,
Were he not proud, we all should share with him.
But he already is too insolent;
And it were better parch in Afric sun
Than in the pride and salt scorn of his eyes,
Should he 'scape Hector fair. If he were foiled,
Why then, we did our main opinion crush
In taint of our best man. No, make a lott'ry;
And by device let blockish Ajax draw
The sort to fight with Hector. Among ourselves
Give him allowance for the better man;
For that will physic the great Myrmidon
Who broils in loud applause, and make him fall
His crest that prouder than blue Iris bends.
If the dull brainless Ajax come safe off,
We'll dress him up in voices. If he fail,
Yet go we under our opinion still
That we have better men. But, hit or miss,
Our project's life this shape of sense assumes,
Ajax employed plucks down Achilles' plumes.

NESTOR

Now, Ulysses, I begin to relish thy advice;

By shewing the worse first: do not consent,
That euer Hector *and* Achilles *meet,*
For both our honour and our shame in this, are dog'd with two strange followers.

Cam, Delius, Craig, Deighton, Paradise, Kittredge, NCE follow F. Badham in 1865 proposed to Aldis Wright a conflation of Q and F. Alexander adopts this, with slight spelling changes. Chambers follows F but adopts Pope's *not then consent* 367 shares from] Keightley proposes *wins* or *gains* for *shares*; but *shares from* is a known construction, = win or gain from *Cf. Henry V* IV iii 32. 368 share] Q *share* Ff *weare* Cam, etc. *share* Delius, Deighton, Paradise, NCE, Alexander *wear* 370 it] Q *it* Ff *we* Cam, etc. *we* Kittredge, Alexander *it* 373 did] Ff *did* Q *do* Cam, etc. *did* Alexander *do* 377 for the better] From Q. Ff *as the worthier* Cam, Alexander follow Q. Delius, Craig, Chambers, Deighton, Paradise, Kittredge, NCE follow F. 387 Now,

And I will give a taste of it forthwith
To Agamemnon. Go we to him straight.
Two curs shall tame each other. Pride alone
Must tarre the mastiffs on, as 'twere their bone. *Exeunt.*

ACT II

SCENE I. THE GRECIAN CAMP.

Enter Ajax and Thersites.

AJAX Thersites!

THERSITES Agamemnon—how if he had biles—full, all over, generally?

AJAX Thersites!

THERSITES And those biles did run?—Say so: did not the general run then? Were not that a botchy core?

AJAX Dog!

THERSITES Then would come some matter from him. I see none now.

AJAX Thou bitch-wolf's son, canst thou not hear? Feel, then.

Strikes him.

THERSITES The plague of Greece upon thee, thou mongrel beef-witted lord!

AJAX Speak then, thou whinid'st leaven, speak. I will beat thee into handsomeness.

Ulysses, I] From Q Ff. Pope *Ulysses, now I* Cam, Delius, Craig, Chambers, Deighton *Ulysses, Now I* (with Ulysses in separate line). Kittredge *Now, Ulysses, I* (with *Now,* in separate line). Paradise, NCE, Alexander follow Q F. 388 of it] Ff *of it* Q *thereof* Cam, etc. *of it* Alexander *thereof* 391 Must tarre] From $F^{1, 2}$. F^{3} *Must tarr* F^{4} *Must tar* Q *Must arre* Editors *Must tarre* (or *tarr*) their] Ff *their* Q *a* Editors *their* ACT II SCENE I.] Q Ff omit. Added by Rowe. THE . . . CAMP.] Added by Rowe. The speech-prefixes in this Scene in Q are: Aiax, Aia.; Ther.; Achil., Ach.; Patro. In F^{1}: Aia., Aiax; Ther.; Achil.; Pat. 2, 5 biles— . . . biles] Q *biles, . . . byles* Ff *Biles . . . Byles* (or *Biles*) Theobald *boiles— . . . boiles* Cam, NCE *boils— . . . boils* Delius *biles? . . . biles* Craig, Deighton, Paradise *boils? . . . boils* Chambers *boils, . . . boils* Kittredge *biles— . . . biles* Alexander *boils . . . boils* (*biles* or *byles* was the M.E. and Midland dialect form). 5 run?—Say so: did] Q *run* (*say so*), *did* Ff *runne, say so; did* Capell, Craig, Chambers, Paradise *run? Say so,. did* Cam, Delius *run?—Say so,— did* Deighton *run? say so: did* Kittredge *run— say so? Did* NCE *run? Say so: did* Alexander *run—say so. Did* 6 run then?] Q *run then,* Ff *run,* Editors *run then?* 8 would] From Q. Ff *there would* Cam, etc. *would* NCE, Alexander *there would* 10 bitch-wolf's son,] $F^{1, 2}$ *Bitch-Wolfes-Sonne,* 13 thou] Ff *you* whinid'st] From Ff. Q *vnsalted* Cam, Paradise *vinewed'st* Delius *vinnewedst*

THERSITES I shall sooner rail thee into wit and holiness; but I think thy horse will sooner con an oration than thou learn a prayer without book. Thou canst strike, canst thou? A red murrain o' thy jade's tricks!

AJAX Toadstool, learn me the proclamation.

THERSITES Dost thou think I have no sense, thou strikest me thus?

AJAX The proclamation!

THERSITES Thou art proclaimed a fool, I think.

AJAX Do not, porpentine, do not: my fingers itch.

THERSITES I would thou didst itch from head to foot and I had the scratching of thee. I would make thee the loathsomest scab in Greece. When thou art forth in the incursions thou strikest as slow as another.

AJAX I say, the proclamation!

THERSITES Thou grumblest and railest every hour on Achilles, and thou art as full of envy at this greatness as Cerberus is at Proserpina's beauty, ay, that thou bark'st at him.

AJAX Mistress Thersites!

THERSITES Thou shouldst strike him.

AJAX Cobloaf!

THERSITES He would pun thee into shivers with his fist, as a sailor breaks a biscuit.

AJAX (*beating him*) You whoreson cur!

THERSITES Do, do.

AJAX Thou stool for a witch!

THERSITES Ay, do, do! Thou sodden-witted lord, thou hast no more brain than I have in mine elbows. An asinico may tutor

Craig, Deighton *vinewedst* Chambers *vinewedest* Kittredge, Alexander *whinid'st* NCE *unsalted* Both *vinewed'st, whinid'st=most mouldy* 16 con] Q *cunne* Editors *con* 16, 17 oration... book.] From Ff. (F^1 *yu*) Q *oration without booke, then thou learne praier without booke:* Editors follow F. 18 murrain] Q *murrion* Ff *Murren* o' thy] Q *ath thy* $F^{1,2}$ *o'th thy* $F^{3,4}$ *o' thy* Cam, etc. *o' thy* Chambers *a' thy* 19 Toadstool,] Q *Tode-stoole?* $F^{1,2}$ *Toads stoole,* F^3 *Toads stool,* F^4 *Toads-stool,* 22 a] Omitted in Q, Kittredge. 23 porpentine,] From Ff. Q *Porpentin,* 25 loathsomest] From Q. Ff *lothsom'st* Paradise, Kittredge, NCE follow F. 26, 27 When... another.] Ff omit. Editors admit. 31 bark'st] Q Ff *barkst* Cam, etc. *barkest* Paradise, Kittredge, NCE, Alexander *bark'st* 34 AJAX Cobloaf!] In Q Aiax Coblofe, is inserted between *him.* and *Hee* in Thersites' speech, ll. 33, 35. 35 THERSITES] Q omits. 36-38 biscuit.... do.] Q *bisket, you horson curre. Do? do?* 37, 49 (*beating him*)] Added by Rowe. 40 Ay, do, do!] Q *I, Do? do?* Ff *I, do, do,* 41 asinico] Q Ff *Asinico* (italics in Q). Pope, Cam, Delius, Craig, Chambers *assinego* Deighton, Alexander *assinico* Paradise *asinego* Kittredge, NCE *asinico* (=stupid ass). 42 Thou] Ff *Thou* Q *you* Cam, Delius, Craig, Deighton *thou* Chambers, Paradise, Kittredge, NCE *Thou* Alexander *You* scurvy-valiant] Dyce's hyphen, adopted in Cam, Delius, Craig, Deighton, Paradise. Omitted

thee. Thou scurvy-valiant ass! thou art here but to thrash Trojans; and thou art bought and sold among those of any wit, like a barbarian slave. If thou use to beat me, I will begin at thy heel and tell what thou art by inches, thou thing of no bowels, thou!

AJAX You dog!

THERSITES You scurvy lord!

AJAX (*beating him*) You cur!

THERSITES Mars his idiot! Do, rudeness! Do, camel, do, do!

Enter Achilles and Patroclus.

ACHILLES Why, how now, Ajax! Wherefore do ye thus? How now, Thersites! What's the matter, man?

THERSITES You see him there, do you?

ACHILLES Ay, what's the matter?

THERSITES Nay, look upon him.

ACHILLES So I do. What's the matter?

THERSITES Nay, but regard him well.

ACHILLES 'Well!' Why, so I do.

THERSITES But yet you look not well upon him; for, whosomever you take him to be, he is Ajax.

ACHILLES I know that, fool.

THERSITES Ay, but that fool knows not himself.

AJAX Therefore I beat thee.

THERSITES Lo, lo, lo, lo, what modicums of wit he utters! His evasions have ears thus long. I have bobbed his brain more than he has beat my bones. I will buy nine sparrows for a penny, and his *pia mater* is not worth the ninth part of a sparrow. This lord, Achilles, Ajax, who wears his wit in his belly and his guts in his head, I'll tell you what I say of him.

ACHILLES What?

THERSITES I say, this Ajax—

Ajax offers to strike him.

in Chambers, Kittredge, NCE, Alexander. 42 thrash] Ff *thresh* 50 *Enter . . . Patroclus.*] Q omits. 51 ye thus?] Q *yee thus*, Ff *you this?* (F^4 *yo*). Cam, Kittredge *ye thus?* Delius, Craig, Paradise, NCE *you this?* Chambers, Deighton, Alexander *you thus?* 58 'Well!'] Q Ff *Well*, Cam, Craig, Deighton, Paradise '*Well!*' Delius, Chambers, NCE, Alexander *Well!* Kittredge *Well!* so I do.] From Q. Ff *I do so*. Cam, etc. *so I do*. Chambers, Paradise, NCE *I do so*. 59 whosomever] Q $F^{1, 2}$ *who some euer* $F^{3, 4}$ *whoseever* Cam, Delius, Craig, Deighton *whosoever* Chambers, Paradise, Kittredge, NCE *whosomever* Alexander *who some ever* 61 that, fool.] Rowe's comma. Q Ff *that foole*. 66 I will] From Ff. Q *It will* nine . . . penny,] *Cf. Matthew* x 29. 69 I'll] Q *I* Editors *I'll* 71 Ajax—] From Ff. Q Aiax. *Ajax . . . him.*] Rowe, Theobald, etc., Chambers Ajax offers to strike him, Achilles interposes. Delius follows Rowe, Cam, etc., Ajax offers to strike him (NCE beat him).

ACHILLES Nay, good Ajax.
THERSITES Has not so much wit—
ACHILLES Nay, I must hold you.
THERSITES As will stop the eye of Helen's needle, for whom he comes to fight.
ACHILLES Peace, fool!
THERSITES I would have peace and quietness, but the fool will not:—he there, that he! Look you there!
AJAX O thou damned cur! I shall—
ACHILLES Will you set your wit to a fool's?
THERSITES No, I warrant you; for a fool's will shame it.
PATROCLUS Good words, Thersites.
ACHILLES What's the quarrel?
AJAX I bade the vile owl go learn me the tenor of the proclamation, and he rails upon me.
THERSITES I serve thee not.
AJAX Well, go to, go to.
THERSITES I serve here voluntary.
ACHILLES Your last service was suff'rance, 'twas not voluntary: no man is beaten voluntary. Ajax was here the voluntary, and you as under an impress.
THERSITES E'en so: a great deal of your wit too lies in your sinews, or else there be liars. Hector shall have a great catch, and he knock out either of your brains! A were as good crack a fusty nut with no kernel.
ACHILLES What, with me too, Thersites?
THERSITES There's Ulysses and old Nestor, whose wit was mouldy ere your grandsires had nails on their toes, yoke you like draught-oxen, and make you plough up the wars.
ACHILLES What? what?
THERSITES Yes, good sooth. To, Achilles! To, Ajax! To!

73 wit—] From F^{3,4}. Q F^{1} *wit.* F^{2} *wit.*— Editors *wit*— 80 shall—] From Q Ff. 82 for a] From Ff. Q *the* Cam, Delius, Craig, Deighton, Paradise, NCE *for a* Kittredge *for the* Chambers, Alexander *the* 83 Thersites.] Q Thesites. 85 the vile] From Q. F$^{1-3}$ *thee vile* F^{4} *thee, vile* Editors *the vile* tenor] Q *tenor* Ff *tenure* 90 suff'rance,] From Q. Ff *sufferance,* 93 E'en] Steevens, Craig *Even* so:] Q Ff *so,* Rowe *so*— Cam, Craig, Chambers, Deighton, Alexander *so;* Delius *so;*— Paradise, Kittredge, NCE *so.* wit too] Q *witte to* Ff *wit too* Paradise, NCE *wit, too,* Cam, etc. *wit too* 95 and he knock out] Ff *if he knock out* Q *and knocke at* Cam, etc. follow F. Kittredge *an 'a knock out* Alexander *an he knock out* brains!] Q *beains,* A] Q *a* Ff *he* Cam, Craig, Deighton *a'* Delius, Chambers, Alexander *'a* Kittredge'*A* Paradise, NCE *he* 97 too, Thersites?] F^{1} *to* Thersites? Q *to* Thersites. 99 your] From Theobald. Q Ff *their* Editors *your* on their toes,] From Ff. Q omits. Editors admit. 100 wars.] Q *wars.* F^{1} *warre.* (first *r* like an *i*). F^{2} *waire.* F^{3,4} *wair.* 102 To, . . . Ajax!] Q Ff *to* Achilles, *to* Aiax, Theobald, Cam, Delius, Craig, Deighton

AJAX I shall cut out your tongue.
THERSITES 'Tis no matter. I shall speak as much as thou afterwards.
PATROCLUS No more words, Thersites. Peace!
THERSITES I will hold my peace when Achilles' brach bids me, shall I?
ACHILLES There's for you, Patroclus.
THERSITES I will see you hanged like clodpoles ere I come any more to your tents. I will keep where there is wit stirring, and leave the faction of fools. *Exit.*
PATROCLUS A good riddance.
ACHILLES
Marry, this, sir, is proclaimed through all our host:
That Hector, by the fifth hour of the sun,
Will with a trumpet 'twixt our tents and Troy
To-morrow morning call some knight to arms
That hath a stomach, and such a one that dare
Maintain I know not what: 'tis trash. Farewell.
AJAX
Farewell. Who shall answer him?
ACHILLES
I know not. 'Tis put to lottery. Otherwise
He knew his man.
AJAX
O, meaning you. I will go learn more of it. *Exeunt.*

SCENE II. TROY. A ROOM IN PRIAM'S PALACE.

Enter Priam, Hector, Troilus, Paris, and Helenus.

PRIAM
After so many hours, lives, speeches spent,

to, Achilles! to, Ajax! Chambers, Paradise *To, Achilles, to Ajax,* (Chambers *Achilles!*) Kittredge *To, Achilles! To, Ajax,* NCE, Alexander follow Q F. To!] Q Ff *to*— Capell, Cam, Delius, Craig, Chambers, Deighton, Kittredge *to*! Paradise, NCE, Alexander *to*— 106 Peace!] Q *peace.* Ff omit. Editors admit. 107 brach] Q Ff *brooch* or *Brooch* Cam *brooch* Rowe, Delius, Craig, Chambers, Deighton, Paradise, Kittredge, NCE, Alexander *brach* (=female hound). Schmidt thinks *brooch*, meaning any of Achilles' mere appurtenances, may be correct; but, as Delius shows, *brach* is in Thersites' vein. 110 clodpoles] Q Clatpoles, Ff *Clotpoles*, Cam, Delius, Craig, Chambers, Deighton, Paradise *clotpoles*, Kittredge *clotpolls*, Alexander *clotpoles* NCE *clodpoles* 115 fifth] $F^{1,2}$ *fift* $F^{3,4}$ *fifth* Q *first* Cam, etc. *fifth* Kittredge *first* 119 Maintain I] From Q Ff. Hanmer, Cam, etc. *Maintain—I* Alexander *Maintain I* 122 man.] Capell, Chambers, Kittredge add Exeunt Achilles and Patroclus. 123 *Exeunt.*] From Pope. Ff, Capell, Chambers, Kittredge Exit. Q omits. SCENE II.] Added by Capell. TROY . . . PALACE.] Added by Capell. The speech-

Thus once again says Nestor from the Greeks:
'Deliver Helen, and all damage else,
As honour, loss of time, travail, expense,
Wounds, friends, and what else dear that is consumed
In hot digestion of this cormorant war,
Shall be struck off.' Hector, what say you to't?

HECTOR

Though no man lesser fears the Greeks than I
As far as toucheth my particular,
Yet, dread Priam,
There is no lady of more softer bowels,
More spongy to suck in the sense of fear,
More ready to cry out 'Who knows what follows?'
Than Hector is. The wound of peace is surety,
Surety secure; but modest doubt is called
The beacon of the wise, the tent that searches
To th' bottom of the worst. Let Helen go.
Since the first sword was drawn about this question,
Every tithe soul 'mongst many thousand dismes
Hath been as dear as Helen; I mean, of ours.
If we have lost so many tenths of ours,
To guard a thing not ours, nor worth to us,
Had it our name, the value of one ten,
What merit's in that reason which denies
The yielding of her up?

TROILUS Fie, fie, my brother!
Weigh you the worth and honour of a king,
So great as our dread father, in a scale
Of common ounces? Will you with counters sum
The past-proportion of his infinite?

prefixes in this Scene in Q are: Priam, Pria.; Hect.; Troy., Tro.; Hele.; Cass.; Par. In F¹: Pri., Priam; Hect.; Troy., Tro.; Hel.; Cas.; Par. 3-8 'Deliver . . . off.'] Quotation marks added editorially. 3 damage] Q *domage* 4 travail,] F¹, ² *trauaile*, F³, ⁴ *travel*, Q *trauell*, Editors *travail*, 6 hot] F²⁻⁴ *not* cormorant] F¹ *comorant* 7 struck] Q F¹⁻³ *stroke* F⁴ *struck* Chambers, Kittredge *stroke* 9, 10 As . . . Priam,] One line in Q Ff. Collier's arrangement, usually followed. Delius ends lines in *yet*, . . . *Priam*, 9 toucheth] From Q. Ff, NCE *touches* Cam, etc. *toucheth* 13 'Who . . . follows?'] Q F¹ *who . . . followes* F⁴ *Who . . . follows*, 14, 15 surety, Surety] From Ff. Q *surely Surely* 16 tent]=probe 17 To th'] Q *Too 'th* Ff *To' th'* worst. Let] From Ff. Q *worst let* go.] F³, ⁴ *go.* F⁸ *goe.* Q F¹ *go*, 26 Weigh] Q *Way* 27 father,] Q *fathers* Ff *Father* Anon in Cam conj., Alexander *father's* 28 counters] From Ff. Q Compters Editors *counters* (used as an assistance in reckoning). 29 past-proportion] Johnson, Delius, Chambers, Kittredge, Alexander *past-proportion* Cam, etc. follow Q Ff *past proportion* *past- . . . infinite*=greatness beyond computation. past-] Rowe, etc. *vast* infinite?] Q *infinite* F¹ *infinite*, F²⁻⁴ *infinite?*

And buckle in a waist most fathomless
With spans and inches so diminutive
As fears and reasons? Fie, for godly shame!

HELENUS

No marvel, though you bite so sharp at reasons,
You are so empty of them. Should not our father
Bear the great sway of his affairs with reasons,
Because your speech hath none that tells him so?

TROILUS

You are for dreams and slumbers, brother priest:
You fur your gloves with reason. Here are your reasons:
You know an enemy intends you harm;
You know a sword employed is perilous,
And reason flies the object of all harm.
Who marvels then, when Helenus beholds
A Grecian and his sword, if he do set
The very wings of reason to his heels,
And fly like chidden Mercury from Jove,
Or like a star disorbed? Nay, if we talk of reason,
Let's shut our gates, and sleep. Manhood and honour
Should have hare hearts, would they but fat their thoughts
With this crammed reason. Reason and respect
Make livers pale and lustihood deject.

HECTOR

Brother, she is not worth what she doth cost
The holding.

TROILUS What's aught but as 'tis valued?

HECTOR

But value dwells not in particular will:
It holds his estimate and dignity
As well wherein 'tis precious of itself
As in the prizer. 'Tis mad idolatry
To make the service greater than the god;

30 waist] Q F¹, ² *waste* F³, ⁴ *wast* Kinnear conj. *vast* 31 diminutive] Q *dyminutue:* 33 at] Ff *at* Q *of* 34 are so] Q F¹ *are so* F²⁻⁴ *are* Editors *are so* 35 reasons,] From Ff. Q, Kittredge *reason,* 36 tells] From Ff. Q, Kittredge *tell* 38 reasons:] Q F¹⁻³ *reasons* F⁴ *reasons,* 45, 46 And . . . Jove, Or . . . reason,] Lines transposed in Ff. Editors follow Q. 48 hare hearts,] From Q. Ff *hard hearts,* Johnson, Delius, Craig *hare-hearts,* 50 Make] Q *Make* Ff *Makes* Cam, etc. *Make* NCE *Makes* livers] F²⁻⁴ *lovers* 51, 52 Brother, . . . holding.] As in Theobald. Prose in Q. Two lines in Ff, ending *worth* . . . *holding.* Editors divide as in Theobald. 52 holding.] From Ff. Cam, etc. *holding.* Q, Alexander *keeping.* What's] From Q Ff. Theobald, Delius, Craig, Deighton, Kittredge, NCE *What is* Cam, etc. *What's* 56 mad] Q *madde* Ff *made* Editors *mad* 56, 57 'Tis . . . god;] Based on *Matthew* xxiii 19.

And the will dotes that is attributive
To what infectiously itself affects,
Without some image of th' affected merit.

TROILUS

I take to-day a wife, and my election
Is led on in the conduct of my will;
My will enkindled by mine eyes and ears,
Two traded pilots 'twixt the dangerous shores
Of will and judgement. How may I avoid,
Although my will distaste what it elected,
The wife I chose? There can be no evasion
To blench from this, and to stand firm by honour.
We turn not back the silks upon the merchant
When we have soiled them, nor the remainder viands
We do not throw in unrespective sieve,
Because we now are full. It was thought meet
Paris should do some vengeance on the Greeks.
Your breath of full consent bellied his sails;
The seas and winds, old wranglers, took a truce,
And did him service. He touched the ports desired;
And for an old aunt whom the Greeks held captive
He brought a Grecian queen, whose youth and freshness
Wrinkles Apollo's and makes stale the morning.
Why keep we her? The Grecians keep our aunt.
Is she worth keeping? Why, she is a pearl,
Whose price hath launched above a thousand ships,
And turned crowned kings to merchants.
If you'll avouch 'twas wisdom Paris went,
As you must needs, for you all cried 'Go, go!'
If you'll confess he brought home worthy prize,
As you must needs, for you all clapped your hands,
And cried 'Inestimable!' why do you now

58 attributive] Q *attributiue;* Ff *inclineable* Cam, Chambers, Kittredge, Alexander *attributive* Delius, Craig, Deighton, Paradise, NCE follow F. is attributive]=ascribes good qualities. 64 shores] Q *shore*, Editors *shores* 65, 67 avoid, . . . chose?] Q *auoyde? . . . choose*, Ff *auoyde . . . chose*, Editors *avoid, . . . chose?* 70 soiled] Q *soild* Ff *spoyl'd* or *spoil'd* Cam, etc. *soil'd* NCE *spoil'd* 71 unrespective sieve,] Q *vnrespectue siue*, F^1 *vnrespectiue same*, F^{2-4} *unrespective place*, Johnson, Cam, Chambers, Deighton, Paradise, Kittredge, NCE, Alexander *unrespective sieve*, (or *sieve*) Delius, Craig, *unrespective sink*, (or *sink*) 72 full. It] From Ff. Q *full, it* 74 of] Q *with* Ff *of* Cam, etc. *of* Alexander *with* 77 an old aunt] Hesione, sister of Priam, given by Hercules to Telamon as concubine. The Greeks' refusal to return her to Troy provoked the rape of Helen, and was part cause of the Trojan war. 79 stale] From Ff. Q *pale* Editors *stale* 86 worthy] From Q. Ff *Noble* Cam, etc. *noble*

The issue of your proper wisdoms rate,
And do a deed that never Fortune did,
Beggar the estimation which you prized
Richer than sea and land? O, theft most base,
That we have stol'n what we do fear to keep!
But thieves unworthy of a thing so stol'n
That in their country did them that disgrace
We fear to warrant in our native place!

CASSANDRA (*within*)
Cry, Trojans, cry!

PRIAM What noise? What shriek is this?

TROILUS
'Tis our mad sister, I do know her voice.

CASSANDRA (*within*)
Cry, Trojans!

HECTOR
It is Cassandra.

Enter Cassandra, raving, with her hair about her ears.

CASSANDRA
Cry, Trojans, cry! Lend me ten thousand eyes,
And I will fill them with prophetic tears.

HECTOR
Peace, sister, peace!

CASSANDRA
Virgins and boys, mid-age and wrinkled eld,
Soft infancy, that nothing canst but cry,
Add to my clamours! Let us pay betimes
A moiety of that mass of moan to come.
Cry, Trojans, cry! Practise your eyes with tears!
Troy must not be, nor goodly Ilion stand;
Our firebrand brother, Paris, burns us all.
Cry, Trojans, cry! A Helen and a woe!
Cry, cry! Troy burns, or else let Helen go. *Exit.*

Kittredge, Alexander *worthy* 90 never Fortune] From Q. Ff *Fortune neuer* Cam, etc. follow F. Kittredge, Alexander follow Q. 97 What shriek is this?] From Q Ff. Craig *what shriek?* 97, 99 (*within*)] Added by Theobald. 100 *Enter . . . ears.*] Q Enter Cassandra rauing. Ff Enter Cassandra with her haire about her eares. Cam, Paradise, Kittredge, NCE Enter Cassandra raving with . . . ears. Delius, Craig, Deighton, Alexander follow Q. Chambers Enter Cassandra with her . . . ears, raving. 104 eld,] Q *elders*, Ff *old*, Ritson, Cam, etc. *eld* Delius, Paradise *old*, 105 canst] From Q. Ff, Paradise, NCE *can* Cam, etc. *canst* 106 clamours!] Q *clamours:* Ff *clamour:* Cam, etc. *clamours!* Paradise, NCE *clamour!*

HECTOR
Now, youthful Troilus, do not these high strains
Of divination in our sister work
Some touches of remorse? or is your blood
So madly hot that no discourse of reason,
Nor fear of bad success in a bad cause,
Can qualify the same?
TROILUS Why, brother Hector,
We may not think the justness of each act
Such and no other than event doth form it;
Nor once deject the courage of our minds
Because Cassandra's mad. Her brainsick raptures
Cannot distaste the goodness of a quarrel
Which hath our several honours all engaged
To make it gracious. For my private part,
I am no more touched than all Priam's sons;
And Jove forbid there should be done amongst us
Such things as might offend the weakest spleen
To fight for and maintain!
PARIS
Else might the world convince of levity
As well my undertakings as your counsels:
But I attest the gods, your full consent
Gave wings to my propension, and cut off
All fears attending on so dire a project.
For what, alas, can these my single arms?
What propugnation is in one man's valour,
To stand the push and enmity of those
This quarrel would excite? Yet, I protest,
Were I alone to pass the difficulties,
And had as ample power as I have will,
Paris should ne'er retract what he hath done,
Nor faint in the pursuit.
PRIAM Paris, you speak
Like one besotted on your sweet delights.
You have the honey still, but these the gall:
So to be valiant is no praise at all.
PARIS
Sir, I propose not merely to myself
The pleasures such a beauty brings with it;
But I would have the soil of her fair rape
Wiped off in honourable keeping her.
What treason were it to the ransacked queen,
Disgrace to your great worths, and shame to me,
Now to deliver her possession up
On terms of base compulsion! Can it be

That so degenerate a strain as this
Should once set footing in your generous bosoms?
There's not the meanest spirit on our party,
Without a heart to dare, or sword to draw,
When Helen is defended, nor none so noble,
Whose life were ill bestowed, or death unfamed,
Where Helen is the subject. Then, I say,
Well may we fight for her, whom, we know well,
The world's large spaces cannot parallel.

HECTOR

Paris and Troilus, you have both said well;
And on the cause and question now in hand
Have glozed, but superficially; not much
Unlike young men, whom Aristotle thought
Unfit to hear moral philosophy.
The reasons you allege do more conduce
To the hot passion of distempered blood,
Than to make up a free determination
'Twixt right and wrong; for pleasure and revenge
Have ears more deaf than adders to the voice
Of any true decision. Nature craves
All dues be rendered to their owners. Now,
What nearer debt in all humanity
Than wife is to the husband? If this law
Of nature be corrupted through affection,
And that great minds, of partial indulgence
To their benumbéd wills, resist the same,
There is a law in each well-ordered nation
To curb those raging appetites that are
Most disobedient and refractory.
If Helen then be wife to Sparta's king,
As it is known she is, these moral laws
Of nature and of nations speak aloud

155 footing in] From Q F¹. F²⁻⁴ *foot in* Editors *footing in* 156 There's] Q F¹, ⁴ *There's* F², ³ *There* 165 glozed, but] Q *glozd, but* Ff *gloz'd, but* Cam, etc. *glozed, but* Delius *gloz'd,—but* Chambers *glozed but* 166 Aristotle thought] In *Nicomachean Ethics*, I iii 5, Aristotle states that youths are unsuited to hear the science of politics. The allusion to moral philosophy in l. 167 comes ultimately from Erasmus (*de Utilitate Colloquiorum*, appended to the edition of 1540, vol. i, p. 757) where he attributes to Aristotle the statement repeated by Shakespeare. The Erasmus reference is given in Simpson: ED, pp. 62, 63. Bacon, *De Augmentis*, ch. iii, and others repeat the misconception. 172 deaf than adders] Based on *Psalm* lviii, 4, but the phrase was proverbial. See Tilley: A 32. 178 minds, of] Q Ff *mindes of* indulgence] Q F¹, ⁴ *indulgence*, F², ³ *indulgence* 179 wills,] Q Ff *wills* 182 refractory.] Q *refracturie;* F¹ *refracturie*. 185 nations] Q *nations*, Ff *Nation*, Cam, etc. *nations* Delius,

To have her back returned. Thus to persist
In doing wrong extenuates not wrong,
But makes it much more heavy. Hector's opinion
Is this in way of truth. Yet, ne'ertheless,
My spritely brethren, I propend to you
In resolution to keep Helen still;
For 'tis a cause that hath no mean dependance
Upon our joint and several dignities.

TROILUS

Why, there you touched the life of our design.
Were it not glory that we more affected
Than the performance of our heaving spleens,
I would not wish a drop of Trojan blood
Spent more in her defence. But, worthy Hector,
She is a theme of honour and renown;
A spur to valiant and magnanimous deeds,
Whose present courage may beat down our foes,
And fame in time to come canónize us.
For, I presume, brave Hector would not lose
So rich advantage of a promised glory
As smiles upon the forehead of this action
For the wide world's revenue.

HECTOR

I am yours,
You valiant offspring of great Priamus.
I have a roisting challenge sent amongst
The dull and factious nobles of the Greeks,
Will strike amazement to their drowsy spirits.
I was advértised their great general slept,
Whilst emulation in the army crept.
This, I presume, will wake him. *Exeunt.*

Deighton, Paradise *nation* 188 heavy. Hector's opinion] A. P. Rossiter thinks Hector's conversion, l. 190 f., 206 f., too sudden and that a more convincing arrangement would be to place part of Troilus's speech (*But worthy Hector . . . revenue.*, ll. 198-206) between *heavy.* and *Hector's opinion* in l. 188. Fundamentally, this proposal is based on an appreciation that Hector, in the play, was "no weathercock" and "by no means defamed, defiled or degraded" like the other heroes (TLS, May 8, 1948). 194 Why, there] Q *Why there* Ff *Why? there* 208 roisting] Keightley proposes *roistering* but *roisting*=blustering, bullying, is correct. *Cf.* Lyly's *Mother Bombie*, I i 64, "some roisting courtier." 210 strike] Q *shrike*

SCENE III. THE GRECIAN CAMP. BEFORE THE TENT OF ACHILLES.

Enter Thersites, solus.

THERSITES How now, Thersites! What, lost in the labyrinth of thy fury! Shall the elephant Ajax carry it thus? He beats me, and I rail at him. O, worthy satisfaction! Would it were otherwise: that I could beat him, whilst he railed at me. 'Sfoot, I'll learn to conjure and raise devils but I'll see some issue of my spiteful execrations. Then there's Achilles, a rare enginer. If Troy be not taken till these two undermine it, the walls will stand till they fall of themselves. O thou great thunder-darter of Olympus, forget that thou art Jove, the king of gods, and, Mercury, lose all the serpentine craft of thy caduceus, if ye take not that little little less than little wit from them that they have! which short-armed ignorance itself knows is so abundant scarce, it will not in circumvention deliver a fly from a spider without drawing their massy irons and cutting the web. After this, the vengeance on the whole camp! or, rather, the Neapolitan bone-ache! for that, methinks, is the curse dependent on those that war for a placket. I have said my prayers; and devil Envy say Amen. What, ho! my Lord Achilles!

Enter Patroclus.

PATROCLUS Who's there? Thersites! Good Thersites, come in and rail.

THERSITES If I could a remembered a gilt counterfeit, thou wouldst not have slipped out of my contemplation; but it is no matter: thyself upon thyself! The common curse of mankind, folly and ignorance, be thine in great revenue! Heaven bless

SCENE III.] Added by Capell. THE . . . ACHILLES.] Added by Cam after Rowe and Theobald. The speech-prefixes in this Sc. in Q are: Patrocl., Patro., Patr.; Thersi., Thers., Ther.; Achil.; Agam., Aga.; Vliss., Vlis., Vli.; Aiax, Aia.; Nest., Nes.; Diom., Di m. In F^1: Patr., Patro., Pat.; Ther., Ter.; Achil.; Agam., Aga., Ag.; Vlis., Vl.; Aia., Aiax; Nes., Nest.; Dio., Diom. 1 THERSITES] Q Ff omit. How now,] Q F^1 *How now* $F^{2, 3}$ *Now now* F^4 *Now, now,* 6 enginer.] Q *inginer.* $F^{1, 2}$ *Enginer.* F^3 *Enginier.* F^4 *Engineer.* Cam, etc. *enginer.* NCE, Alexander *engineer!* 10 ye] Q *yee* Ff *thou* Editors *ye* 11, 12 short-armed] Dyce conj. *short-aimed* with reference to *Coriolanus* I ii 22, "We shall be shortened in our aim"; but *short-armed*=of limited reach or grasp. 14 their] From Q. Ff *the* Cam, etc. *their* Delius *the* 15 Neapolitan] Q *Neopolitan* Ff omit. (The allusion is to syphilis: see Sugden, 359, and Thomson, 290, etc.) 16 dependent] Q *depending* Ff *dependant* Cam, Delius, Craig, Chambers, Deighton, Paradise, Kittredge, NCE follow F. Alexander follows Q. 18 *Enter Patroclus.*] Q omits. 19 Who's] Q *Whose* 21 a] Q *a* Ff *haue* Cam *ha'* Delius, Craig, Chambers, Deighton, Paradise, NCE *have*

thee from a tutor, and discipline come not near thee! Let thy blood be thy direction till thy death! Then if she that lays thee out says thou art a fair corse, I'll be sworn and sworn upon't she never shrouded any but lazars. Amen. Where's Achilles?

PATROCLUS What, art thou devout? Wast thou in prayer?

THERSITES Ay, the heavens hear me!

PATROCLUS Amen.

Enter Achilles.

ACHILLES Who's there?

PATROCLUS Thersites, my lord.

ACHILLES Where? where? O, where? Art thou come? Why, my cheese, my digestion, why hast thou not served thyself in to my table so many meals? Come, what's Agamemnon?

THERSITES Thy commander, Achilles. Then tell me, Patroclus, what's Achilles?

PATROCLUS Thy lord, Thersites. Then tell me, I pray thee, what's Thersites?

THERSITES Thy knower, Patroclus. Then tell me, Patroclus, what art thou?

PATROCLUS Thou mayst tell that know'st.

ACHILLES O, tell, tell.

THERSITES I'll decline the whole question. Agamemnon commands Achilles; Achilles is my lord; I am Patroclus' knower, and Patroclus is a fool.

PATROCLUS You rascal!

THERSITES Peace, fool! I have not done.

ACHILLES He is a privileged man. Proceed, Thersites.

THERSITES Agamemnon is a fool; Achilles is a fool; Thersites is a fool, and, as aforesaid, Patroclus is a fool.

ACHILLES Derive this: come!

THERSITES Agamemnon is a fool to offer to command Achilles; Achilles is a fool to be commanded of Agamemnon; Thersites is a fool to serve such a fool; and this Patroclus is a fool positive.

Kittredge *'a'* Alexander *'a* gilt] From Rowe. Q Ff *guilt* 26 blood] = passions 27 art] Ff *art* Q *art not* Editors *art* 29 in prayer?] From Q. Ff *in a prayer?* Editors follow F, but Chambers, Paradise *in prayer?* 31 PATROCLUS Amen.] Ff omit. Omitted in Delius, Craig, Chambers, Deighton, Kittredge. Admitted in Cam, Paradise, NCE, Alexander. 34 Where? . . . O, where?] From Q. Ff *Where, where,* Cam, etc. follow F. Kittredge, Alexander follow Q. 35 in to] From Capell. Q Ff *into* Editors *in to* 40 Thersites?] Ff *thy selfe?* Q Thersites? Cam, etc. *thyself?* Alexander *Thersites?* 43 mayst] From Ff. Q *must* Cam, etc. follow F. Alexander *must* know'st] From Ff. Q *knowest* 48-52 PATROCLUS . . . fool.] From Ff. Q omits. Editors admit. 53 this: come!] Q F^1 *this? come?* F^{2-4} *this: come?* 55 of Agamemnon;] From Ff. Q omits. Editors admit. 56 this Patroclus]

PATROCLUS Why am I a fool?
THERSITES Make that demand to the Creator. It suffices me thou art. Look you, who comes here?
ACHILLES Patroclus, I'll speak with nobody. Come in with me, Thersites. *Exit.*
THERSITES Here is such patchery, such juggling and such knavery! All the argument is a whore and a cuckold: a good quarrel to draw emulous factions and bleed to death upon. Now, the dry serpigo on the subject! and war and lechery confound all! *Exit.*

Enter Agamemnon, Ulysses, Nestor, Diomedes, Ajax, and Calchas.

AGAMEMNON
Where is Achilles?
PATROCLUS
Within his tent, but ill-disposed, my lord.
AGAMEMNON
Let it be known to him that we are here.
He shent our messengers; and we lay by
Our appertainments, visiting of him.
Let him be told so, lest perchance he think
We dare not move the question of our place,
Or know not what we are.
PATROCLUS I shall say so to him. *Exit.*

Ff omits *this* Q *this* Patroclus Cam, etc., follow F. Alexander follows Q. 58 to the Creator.] From Ff. Q *of the Prouer*, Rowe *to thy creator*. Cam, *of the prover*. Delius, Craig, Chambers, Deighton, Paradise, Kittredge *to the Creator*. NCE, Alexander *of the Creator*. (NCE *Creator;*) 59] See note to l. 66. 60 Patroclus,] From Ff. Q *Come* Patroclus, Cam, etc., follow F. Alexander follows Q. There is no exit here for Patroclus as he is wanted further in the dialogue; and probably it was intended to erase *Come* 61 *Exit.*] From Ff. Q omits. 63 whore and a cuckold:] From Q. Ff *Cuckold and a Whore*, Cam, etc., follow F. Kittredge, Alexander follow Q. 64 emulous] From Q. $F^{1,2}$ *emulations*, $F^{3,4}$ *emulatious* Editors *emulous* except Paradise *emulations*, 65, 66 Now, . . . all!] From Ff. Q omits. Editors admit. 65 serpigo] F^1 *Suppeago* F^2 *Sarpego* F^3 *Serpego* F^4 *Serpigo* Kittredge follows F^1. Cam, etc. *serpigo* (= a skin eruption). 66 *Exit.*] Added by Theobald. *Enter . . . Calchas.*] Q after l. 59: Enter Agam: Vliss: Nestor, Diomed, Aiax & Calcas. Ff after l. 57: Enter Agamemnon, Vlisses, Nestor, Diomedes, Aiax, and Chalcas. Cam, Craig, Chambers, Deighton Enter Agamemnon, Ulysses, Nestor, Diomedes, and Ajax. after l. 66. Delius, the same, after l. 59. Kittredge as in Q after l. 59; NCE after l. 57; Paradise, Alexander after l. 66. 70 shent] Q *sate* Ff *sent* Warburton in Theobald, Cam, etc. *shent* (=reviled). For *sate* Dyce conj. *rates* 71 appertainments,] From Ff. Q, Alexander *appertainings*, Cam, etc., follow F. 72 told so, lest] Q *told so, least* F^1 *told of, so* F^2 *told of, least* $F^{3,4}$ *told of, lest* Cam, Paradise, Kittredge, NCE *told so, lest* Delius, Craig, Chambers, Deighton, Alexander *told so; lest* (or *lest,*) 74 say so]

ULYSSES
We saw him at the opening of his tent.
He is not sick.
AJAX Yes, lion-sick, sick of proud heart. You may call it melancholy, if you will favour the man; but, by my head, 'tis pride. But why, why? Let him show us the cause. A word, my lord.

Takes Agamemnon aside.

NESTOR What moves Ajax thus to bay at him?
ULYSSES Achilles hath inveigled his fool from him.
NESTOR Who, Thersites?
ULYSSES He.
NESTOR Then will Ajax lack matter, if he have lost his argument.
ULYSSES No, you see, he is his argument that has his argument, Achilles.
NESTOR All the better: their fraction is more our wish than their faction. But it was a strong composure a fool could disunite.
ULYSSES The amity that wisdom knits not folly may easily untie.

Enter Patroclus.

Here comes Patroclus.
NESTOR No Achilles with him.
ULYSSES The elephant hath joints, but none for courtesy. His legs are legs for necessity, not for flexure.
PATROCLUS
Achilles bids me say he is much sorry
If anything more than your sport and pleasure
Did move your greatness and this noble state
To call upon him. He hopes it is no other
But for your health and your digestion sake,
An after-dinner's breath.
AGAMEMNON Hear you, Patroclus:
We are too well acquainted with these answers.

From Q. Ff *so say* Cam, etc. *say so* Paradise, NCE *so say* *Exit.*] Added by Rowe. 77 proud] From Q F^1. F^{2-4} *a proud* Editors *proud* 78 you] F^1 omits. 'tis] F^1 *it is* Paradise, NCE *it is* 79 the cause.] Ff *the cause?* Q *a cause?* Cam, Chambers, Paradise, NCE *the cause.* Delius, Craig, Deighton, Kittredge, Alexander *a cause.* A . . . lord.] From Ff. Q omits. Editors admit. *Takes . . . aside.*] Added by Malone, whom eds. follow. 88 composure] From Q. Ff *counsell that* Cam, etc. *composure* Delius *counsel* Paradise *counsel that* 89 *Enter Patroclus.*] From Ff. Q omits. 92, 93 The . . . flexure.] Prose in Malone. Two lines in Q Ff, ending *courtesie,* (or *curtesie;*) . . . *flexure.* (See note to l. 93.) Editors print in prose. legs are] From Q $F^{3,4}$. F^1 *legge are* F^2 *legges are* 93 flexure.] From Q. Ff *flight.* Editors *flexure.* 99 Hear] Q *Heere* Ff *Heare* or *Hear*

But his evasion, winged thus swift with scorn,
Cannot outfly our apprehensions.
Much attribute he hath, and much the reason
Why we ascribe it to him. Yet all his virtues,
Not virtuously on his own part beheld,
Do in our eyes begin to lose their gloss,
Yea, like fair fruit in an unwholesome dish,
Are like to rot untasted. Go and tell him
We come to speak with him; and you shall not sin
If you do say we think him over-proud
And under-honest; in self-assumption greater
Than in the note of judgement; and worthier than himself
Here tend the savage strangeness he puts on,
Disguise the holy strength of their command,
And underwrite in an observing kind
His humorous predominance; yea, watch
His pettish lunes, his ebbs and flows, as if
The passage and whole carriage of this action
Rode on his tide. Go tell him this, and add,
That if he overhold his price so much,
We'll none of him, but let him, like an engine
Not portable, lie under this report:
'Bring action hither, this cannot go to war.
A stirring dwarf we do allowance give
Before a sleeping giant.' Tell him so.

PATROCLUS

I shall, and bring his answer presently. *Exit.*

105 on] Q *on* Ff *of* Cam, etc. *on* Paradise, NCE *of* 107 Yea,] Q *Yea* F¹ *Yea, and* F²⁻⁴ *And* Editors *Yea,* unwholesome] Q F² *vnholsome* F¹ *vnholdsome* 109 come] F¹, Paradise, NCE *came* 113 tend] From Q. Ff *tends* Editors *tend* except Paradise *tends* 113, 114 on, Disguise] Q *on Disguise,* 117 pettish lunes,] From Hanmer. Ff *pettish lines,* Q *course, and time,* Editors follow Hanmer, except Paradise, NCE follow F. *Cf. Winter's Tale* II ii 30; *Merry Wives* IV ii 16; *Hamlet* III iii 7. and] Q *and* Ff *his* Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE, Alexander *his* Kittredge *and* as if] From Ff. Q *and if* Editors *as if* 118 carriage . . . action] From Ff. Q *streame of his commencement,* Editors follow F. 122 report:] Q Ff *report.* Theobald *report,* Cam, etc. *report:* or *report.* Delius *report:*— 123 'Bring . . . war.] Q *Bring . . warre,* Ff *Bring . . . warre:* (or *war*) Hanmer printed in italics. Craig, Deighton, Paradise, Kittredge, NCE put in inverted commas. (Craig *war:*', Deighton *war;*" Paradise, Kittredge *war.*' NCE *war.*") Theobald put the whole passage *Bring . . . giant.* in inverted commas and Cam followed him, but thought Hanmer's limitation perhaps preferable. Cam '*Bring . . . war:* Delius *Bring . . . war;* Alexander *Bring . . . war.* 125 giant.'] Q *gyant.* Ff *Gyant:* Theobald *gyant;*" Cam *giant:*' Delius *giant:*— Craig, Deighton *giant:* Chambers, Paradise, Kittredge, NCE, Alexander *giant.* 126 *Exit.*] Added by Rowe.

AGAMEMNON
In second voice we'll not be satisfied.
We come to speak with him. Ulysses, enter you.

Exit Ulysses.

AJAX What is he more than another?
AGAMEMNON No more than what he thinks he is.
AJAX Is he so much? Do you not think he thinks himself a better man than I am?
AGAMEMNON No question.
AJAX Will you subscribe his thought and say he is?
AGAMEMNON No, noble Ajax: you are as strong, as valiant, as wise, no less noble, much more gentle and altogether more tractable.
AJAX Why should a man be proud? How doth pride grow? I know not what pride is.
AGAMEMNON Your mind is the clearer, Ajax, and your virtues the fairer. He that is proud eats up himself. Pride is his own glass, his own trumpet, his own chronicle; and whatever praises itself but in the deed, devours the deed in the praise.
AJAX I do hate a proud man, as I do hate the engend'ring of toads.
NESTOR (*aside*) And yet he loves himself. Is't not strange?

Enter Ulysses.

ULYSSES
Achilles will not to the field to-morrow.
AGAMEMNON
What's his excuse?
ULYSSES He doth rely on none,
But carries on the stream of his dispose,
Without observance or respect of any,
In will peculiar and in self-admission.
AGAMEMNON
Why will he not, upon our fair request,
Untent his person, and share th' air with us?
ULYSSES
Things small as nothing, for request's sake only

128 enter you.] From Ff. Q *entertaine.* Editors *enter you.* (Chambers *you!*) Delius repeats Anon's conj. in Cam, perhaps *enter to him. Exit Ulysses.*] From Ff. Q omits. 139 pride] Q *pride* Ff *it* Cam, etc. *pride* Paradise, NCE *it* 144 as I do] Ff *as I* Q *as I do* Cam, etc. *as I* Alexander *as I do* 146 (*aside*)] Added by Capell. And yet] Ff *Yet* Q *And yet* Cam, etc. *Yet* Kittredge, Alexander *And yet Enter Ulysses.*] After l. 143 in Q Ff, Kittredge, NCE, Alexander. After l. 146 in Cam, Delius, Craig, Chambers, Deighton, Paradise. 152 Why will] From Q. Ff, Delius *Why, will* 154-163 Things . . . recovery.'] Noted by Sir St.

He makes important. Possessed he is with greatness,
And speaks not to himself but with a pride
That quarrels at self-breath. Imagined worth
Holds in his blood such swoln and hot discourse
That 'twixt his mental and his active parts
Kingdomed Achilles in commotion rages
And batters down himself. What should I say?
He is so plaguy proud that the death-tokens of it
Cry 'No recovery.'

AGAMEMNON Let Ajax go to him.
Dear lord, go you and greet him in his tent.
'Tis said he holds you well, and will be led
At your request a little from himself.

ULYSSES
O Agamemnon, let it not be so!
We'll consecrate the steps that Ajax makes
When they go from Achilles. Shall the proud lord
That bastes his arrogance with his own seam,
And never suffers matter of the world
Enter his thoughts, save such as do revolve
And ruminate himself, shall he be worshipped
Of that we hold an idol more than he?
No, this thrice worthy and right valiant lord
Shall not so stale his palm, nobly acquired,
Nor, by my will, assubjugate his merit,
As amply titled as Achilles is,
By going to Achilles.
That were to enlard his fat-already pride,
And add more coals to Cancer when he burns
With entertaining great Hyperion.
This lord go to him! Jupiter forbid,
And say in thunder 'Achilles, go to him.'

Clair Thomson, 299, as accurately describing general paralysis. 154 request's] From Pope. Q Ff *requests* 155 Possessed] *I.e.*, as with evil spirits (Delius). greatness,] Q *greatuesse,* 157 self-breath.] =one's own words. worth] Q *worth,* F1, 2 *wroth* F3, 4 *wrath* 161 down himself.] From Q. F1, 2 *gainst it selfe;* F3, 4 *'gainst it self;* Cam, etc. follow Q. Delius, Paradise follow F. 165 led] Ff *led* Q *lead,* 170 seam,] =grease, fat. 172 do] From Ff. Q *doth* Cam, etc. *do* Chambers, Kittredge, Alexander *doth* 176 Shall] From Q. Ff *Must* Cam, etc. *Must* Alexander *Shall* stale] Q F1, 2 *staule* F3, 4 *staul* Editors *stale* (=render common or cheap). 178, 179 As . . . Achilles.] From Johnson. One line in Q Ff. Editors follow Johnson. 178 titled] From Ff. Q *liked* Achilles] Hanmer, Paradise, NCE *Achilles'* 180 fat-already] From Capell, whom editors follow. Q F3, 4, Chambers *fat already* F1, 2 *fat already,* 181, 182 Cancer . . . Hyperion.] An allusion to Hyperion, the sun, entering the sign of Cancer at the summer solstice. 183 lord] F1-3 *L.*

NESTOR (*aside*)
O, this is well: he rubs the vein of him.
DIOMEDES (*aside*)
And how his silence drinks up this applause!
AJAX
If I go to him, with my armèd fist
I'll pash him o'er the face.
AGAMEMNON
O, no, you shall not go.
AJAX
And a be proud with me, I'll pheeze his pride.
Let me go to him.
ULYSSES Not for the worth that hangs upon our quarrel.
AJAX A paltry, insolent fellow!
NESTOR (*aside*) How he describes himself!
AJAX Can he not be sociable?
ULYSSES (*aside*) The raven chides blackness.
AJAX I'll let his humours blood.
AGAMEMNON (*aside*) He will be the physician that should be the patient.
AJAX And all men were o' my mind,—
ULYSSES (*aside*) Wit would be out of fashion.
AJAX A should not bear it so, a should eat's words first.
Shall pride carry it?
NESTOR (*aside*) And 'twould, you'd carry half.
ULYSSES (*aside*) A would have ten shares.

185, 186 (*aside*)] Added by Johnson. 186 this] F^{1-3} *this* Q F^4 *his* Editors *this* 187, 188 If . . . face.] Prose in Q Ff. Verse in Rowe. 188 pash] Ff *pash* Q *push* Editors *pash* 190, 191 And . . . him.] Prose in Ff. 190 And a] Ff *And a* Q *And he* Pope *An he* Cam, Craig, Chambers, Deighton, Paradise *An a'* Delius, Kittredge, NCE, Alexander *An 'a* pheeze] Q Ff *phese* (Also spelt *fease, faise*, used in Gloucestershire and West Country dialect = drive away, hence chastise, humiliate. See *Fease* in Wright: DD, and *Shrew*, Induction 1 1.) 194-207 (*aside*)] All these *asides* added by Capell. 197 let] Ff *let* Q *tell* Editors *let* humours] From Ff. Q *humorous* 200 o'] Q *of* Ff *a* Cam, etc. *o'* Chambers *of* Alexander *a* mind,—] Rowe *Mind*— Q Ff *minde*. Editors adopt dash. 202 A . . . a] From Q Ff. Rowe *He . . . he* Cam, Craig, Chambers, Deighton, Paradise *A' . . . a'* Delius, Kittredge, NCE, Alexander *'A . . . 'a* eat's words] Q *eate swords* Ff *eate Swords* Grey conj. Alexander *eat's words* Cam etc. *eat swords* To eat one's word or words was a very common expression: see *Much Ado* IV i 275, AYLI V iv 139; and Tilley: W, 825. 204 'twould,] Q *two'od* you'd] Q *yow'd* Ff *you'ld* Cam, Chambers, Kittredge *you'ld* Others *you'd* 205-208 ULYSSES A would . . . dry.] Arranged as by Theobald. Q's arrangement is:

Aiax. *A would . . . warme?*
Nest. *Force . . . drie.*

Ff's is: Vlis. *A would . . . shares.*

AJAX I will knead him, I'll make him supple.
NESTOR (*aside*) He's not yet through warm: force him with praises. Pour in, pour in; his ambition is dry.
ULYSSES (*to Agamemnon*)
My lord, you feed too much on this dislike.
NESTOR
Our noble general, do not do so.
DIOMEDES
You must prepare to fight without Achilles.
ULYSSES
Why, 'tis this naming of him does him harm.
Here is a man—but 'tis before his face:
I will be silent.
NESTOR Wherefore should you so?
He is not emulous, as Achilles is.
ULYSSES Know the whole world, he is as valiant.
AJAX A whoreson dog, that shall palter thus with us! Would he were a Trojan!
NESTOR What a vice were it in Ajax now—
ULYSSES If he were proud,—
DIOMEDES Or covetous of praise,—
ULYSSES Ay, or surly borne,—
DIOMEDES Or strange, or self-affected!
ULYSSES
Thank the heavens, lord, thou art of sweet composure;
Praise him that got thee, she that gave thee suck.
Famed be thy tutor, and thy parts of nature
Thrice-famed beyond, beyond all erudition.

Aia. *I will warme.*
Nest. *Force . . . dry.*

Editors follow Theobald. 205 A would] From Q Ff. Cam, Craig, Chambers, Deighton, Paradise *A' would* Delius, Kittredge, NCE, Alexander *'A would* 206 I'll] Q Ff *Ile* or *I'le* Capell, Delius, Craig, Paradise *I will* 208 praises.] From Ff. Q *praiers* Editors follow F (various stops). Pour in, pour in;] From Ff. Q *poure in, poure*, Editors follow F. 209 (*to Agamemnon*)] Added by Capell. lord,] F^{1-3} *L.* 212 does] Q *do's* Ff *doth* Cam, etc. *does* Paradise, NCE *doth* 213, 214 Here . . . silent.] As in Ff. One line in Q. 216 valiant.] From Ff. Q *valiant*— 217, 218 A . . . Trojan!] Verse in Pope, Delius, Deighton, Kittredge, NCE. 217 thus with us!] From Ff. Cam, etc., follow F. Q, Kittredge, Alexander *with us thus* (or *thus!*) 219 now—] From Ff. Q *now:* 220, 221, 222 proud,— . . . praise,— . . . borne,—] Q Ff *proude. . . . praise. . . . borne.* Dyce's dashes adopted by Cam, Delius, Craig, Deighton, Paradise, NCE. 224 lord,] Ff *L.* 225 got] Ff, Cam, etc. *got* Q, Chambers, Alexander *gat* she] From Q Ff. Pope, Craig *her* 226 Famed] From Q. Ff *Fame* Editors *Famed* except Paradise *Fame* 227 beyond, beyond all] From Ff. Q *beyond all thy* Steevens, Delius, Craig, Chambers, Deighton, Paradise, NCE

But he that disciplined thine arms to fight,
Let Mars divide eternity in twain,
And give him half. And, for thy vigour,
Bull-bearing Milo his addition yield
To sinewy Ajax. I will not praise thy wisdom,
Which, like a bourn, a pale, a shore, confines
Thy spacious and dilated parts. Here's Nestor,
Instructed by the antiquáry times,
He must, he is, he cannot but be wise:
But pardon, father Nestor, were your days
As green as Ajax', and your brain so tempered,
You should not have the eminence of him,
But be as Ajax.

AJAX Shall I call you father?

NESTOR
Ay, my good son.

DIOMEDES Be ruled by him, Lord Ajax.

ULYSSES
There is no tarrying here: the hart Achilles
Keeps thicket. Please it our great general
To call together all his state of war.
Fresh kings are come to Troy. To-morrow
We must with all our main of power stand fast.
And here's a lord, come knights from east to west,
And cull their flower, Ajax shall cope the best.

AGAMEMNON
Go we to council. Let Achilles sleep.
Light boats sail swift, though greater hulks draw deep. *Exeunt.*

beyond all Cam, Kittredge, Alexander as F. 228 thine] From Q. Ff *thy* Cam, etc. *thine* Craig, Paradise, NCE *thy* 231 Bull- . . . Milo] An anachronism: Milo of Croton, of the sixth century B.C., carried a heifer round the Olympic stadium. 231 Milo his] F^1 Milo: *his* 232 sinewy] From F^4. F^{1-3} *sinnowie* Q *sinowy* 233 bourn,] From Ff. Q *boord* Editors *bourn,* 234 Thy] Ff *Thy* Q *This* Editors *Thy* 238 Ajax',] Q Ff Aiax, Hanmer, Cam, etc. *Ajax',* Craig, Paradise *Ajax,* Kittredge *Ajax* 240 be] F^{2-4} *he* 241 NESTOR] Q Nest. Ff Vlis. Cam, etc., prefix for Nestor; Craig, Paradise, NCE for Ulysses. 242 here: the . . . Achilles] Q *here the Hart* Achilles, F^{1-3} *here, the Hart* Achilles F^4 *here, the Hart* Achilles. Cam, etc. *here; the hart Achilles* Delius *here: the hart Achilles* 243 great] From Q. Ff omit. Editors admit. 244 his] Q F^1 *his* F^{2-4} *this* state of war.] =war council. 245] Several proposals for making up ten syllables, as Pope's *to-morrow, friends,* and Keightley's *to-morrow morn* but the pause is metrically compensatory. 248 cull] Q *call* 249 council.] Q *counsell,* $F^{1,2}$ *Counsaile,* F^3 *counsel* F^4 *Council,* 250 sail] Q *saile* Ff *may saile* Editors *sail* hulks] From Q. Ff *bulkes*

ACT III

SCENE I. TROY. A ROOM IN PRIAM'S PALACE.

Music sounds within. Enter Pandarus and a Servant.

PANDARUS Friend, you, pray you, a word. Do you not follow the young Lord Paris?
SERVANT Ay, sir, when he goes before me.
PANDARUS You depend upon him, I mean?
SERVANT Sir, I do depend upon the Lord.
PANDARUS You depend upon a notable gentleman: I must needs praise him.
SERVANT The Lord be praised!
PANDARUS You know me, do you not?
SERVANT Faith, sir, superficially.
PANDARUS Friend, know me better: I am the Lord Pandarus.
SERVANT I hope I shall know your honour better.
PANDARUS I do desire it.
SERVANT You are in the state of grace.
PANDARUS Grace! not so, friend: honour and lordship are my titles. What music is this?
SERVANT I do but partly know, sir. It is music in parts.
PANDARUS Know you the musicians?
SERVANT Wholly, sir.
PANDARUS Who play they to?
SERVANT To the hearers, sir.
PANDARUS At whose pleasure, friend?
SERVANT At mine, sir, and theirs that love music.
PANDARUS Command, I'mean, friend.

ACT III SCENE I.] Added by Rowe. TROY. . . . PALACE.] Added by Cam after Rowe and Capell. *Music sounds within.*] From F^4. Omitted in Cam, Delius, Craig, Deighton. *Enter . . . Servant.*] From Ff. Q Enter Pandarus. The speech-prefixes in this Scene in Q are: Pan., Pand.; Man; Hel., Hell.; Par., Paris. In F^1: Pan., Pa., Pand.; Ser.; Hel.; Par., Paris. Q and F both use abbreviated prefixes throughout except in l. 53 where they coincide in the use of Paris. 1 you not] From Q. Ff *not you* Cam, Kittredge, Alexander *you not* Delius, Craig, Chambers, Deighton, Paradise, NCE *not you* 6 notable] From Q. Ff, Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE *noble* Kittredge, Alexander *notable* 12-14 I hope . . . grace.] The servant quibbles in *honour better.* and continues equivocally with *state of grace.* which = blessèd hope of spiritual improvement, satirical as applied to Pandarus. 16 titles.] From Q $F^{3,4}$. $F^{1,2}$ *title:* Editors *titles.* Here Capell, Cam, Delius, Craig, Deighton add Music within. 17-23 It . . . parts. . . . music.] Here, as in ll. 43-49, the talk contains terms used in music. See Naylor, 102. 24 friend.] Q omits.

SERVANT Who shall I command, sir?
PANDARUS Friend, we understand not one another. I am too courtly, and thou art too cunning. At whose request do these men play?
SERVANT That's to't, indeed, sir. Marry, sir, at the request of Paris my lord, who is there in person; with him, the mortal Venus, the heartblood of beauty, love's invisible soul.
PANDARUS Who, my cousin Cressida?
SERVANT No, sir, Helen. Could not you find out that by her attributes?
PANDARUS It should seem, fellow, that thou hast not seen the Lady Cressida. I come to speak with Paris from the Prince Troilus. I will make a complimental assault upon him, for my business seethes.
SERVANT Sodden business! There's a stewed phrase indeed!

Enter Paris and Helen, attended.

PANDARUS Fair be to you, my lord, and to all this fair company! Fair desires, in all fair measure, fairly guide them! especially to you, fair queen! Fair thoughts be your fair pillow!
HELEN Dear lord, you are full of fair words.
PANDARUS You speak your fair pleasure, sweet queen. Fair prince, here is good broken music.
PARIS You have broke it, cousin; and, by my life, you shall make it whole again: you shall piece it out with a piece of your performance.
HELEN He is full of harmony.
PANDARUS Truly, lady, no.

Editors admit. 26, 27 too . . . art too] From Ff. Q *to . . . to* Editors follow F. 30 who is] From Q. Ff, Deighton, Paradise, NCE *who's* Cam, etc. *who is* 31 invisible] Hanmer, etc. conj. *visible* soul.] From Ff. Q *soule:* Globe *soul,*— Chambers, Alexander *soul*— 32 Who, . . . Cressida?] From Rowe. Q *Who* . . . Cressida. Ff *Who?* . . . Cressida. Paradise, Kittredge, NCE *Who? . . . Cressida?* 33 not you] Q *not you* Ff, Delius, Craig, Chambers, Deighton, Paradise, NCE *you not* Cam, Kittredge, Alexander *not you* 35 that] From Ff. Q omits. Editors admit. 36 Cressida.] Q Cressid 39 There's] Q *theirs Enter . . . attended.*] From Theobald. Q Enter Paris and Hellen. Ff Enter Paris and Helena. 43 lord,] F^{1-3} L. 45 broken music.] =concerted music of various instruments played together. (See Holinshed, 1587, p. 1297.) Bridge described as music of stringed instruments. Chappell in Clarendon edn. of *Henry V* denoted as 'consort' music from instruments which did not well accord. See Naylor, 30; Squire and Onions in Sh. Eng., ii 31, 33. 49 HELEN He . . . harmony.] Q continues Pandarus's speech thus: *performance.* Nel. *he is . . . harmony:* Ff follow this and editors also, except Alexander, whose arrangement we follow, and who points out in Alexander: TC, that Pandarus's reply, *Truly, lady, no.* means that Nel. in Q is a misprinted

HELEN O, sir,—
PANDARUS Rude, in sooth: in good sooth, very rude.
PARIS Well said, my lord! Well, you say so in fits.
PANDARUS I have business to my lord, dear queen. My lord, will you vouchsafe me a word?
HELEN Nay, this shall not hedge us out. We'll hear you sing, certainly.
PANDARUS Well, sweet queen, you are pleasant with me. But, marry, thus, my lord. My dear lord, and most esteemed friend, your brother Troilus—
HELEN My Lord Pandarus, honey-sweet lord,—
PANDARUS Go to, sweet queen, go to!—commends himself most affectionately to you—
HELEN You shall not bob us out of our melody. If you do, our melancholy upon your head!
PANDARUS Sweet queen, sweet queen, that's a sweet queen, i' faith.
HELEN And to make a sweet lady sad is a sour offence.
PANDARUS Nay, that shall not serve your turn; that shall it not, in truth, la. Nay, I care not for such words: no, no. And, my lord, he desires you, that if the king call for him at supper, you will make his excuse.
HELEN My Lord Pandarus,—
PANDARUS What says my sweet queen, my very very sweet queen?
PARIS What exploit's in hand? Where sups he to-night?
HELEN Nay, but, my lord,—
PANDARUS What says my sweet queen? My cousin will fall out with you.

speech-prefix for Hel. Ff read Nel, *he . . . harmony.* (F^{2-3} Nel.) 51 sir,—] Rowe Sir— Q *sir:* Ff *sir.* Cam, etc. *sir,*— or *sir*— Craig, Deighton, Paradise *sir!* 60 Troilus—] Q Ff Troylus. *or* Troilus. or Troilus— Dash is generally adopted. 61 lord,—] Q *Lord,* Ff *Lord.* Theobald's dash, widely followed, but Chambers, Kittredge *lord!* 62, 63 Go . . . you—] Prose in Capell. Two lines in Q Ff, ending *to?* or *to.* or *to, . . . you.* 62 to!—] Rowe's dash, widely adopted. Craig, Deighton *to:* 63 you—] Capell *you;*— Cam, etc. *you,*— or *you*— Delius, Craig, Deighton, Paradise *you.* 64, 65 You . . . head!] Two lines in Q Ff, ending *melody, . . . head.* (Ff *melody:*) Prose in Hanmer, generally followed. 66, 67 i' faith.] Q Ff *I faith*—— or *I' faith*—— Cam, etc. *i' faith.* Delius —*i' faith,*— 71 you, that] Q *you that* Ff *you, that* Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE *you, that* Kittredge, Alexander *you that,* 71 supper, you] Q *super. You* his] $F^{2,3}$ *this* 73 Pandarus,—] Q $F^{3,4}$ Pandarus. $F^{1,2}$ Pandarus? Rowe's dash, widely adopted. Chambers, Kittredge, Alexander *Pandarus!* 74 queen, my] Q *Queenem, y* 76 lord,—] Q $F^{1,2}$ *Lord?* $F^{3,4}$ *Lord.* Theobald's dash, generally adopted. Chambers *lord!* 77-80 PANDARUS . . . Cressida.] Arranged as in Q Ff. Hanmer continued *You . . . sups.* to Pandarus, here eliminating Helen; and Cam, Delius,

HELEN You must not know where he sups.
PARIS I'll lay my life, with my disposer Cressida.
PANDARUS No, no, no such matter: you are wide. Come, your disposer is sick.
PARIS Well, I'll make excuse.
PANDARUS Ay, good my lord. Why should you say Cressida? No, your poor disposer's sick.
PARIS I spy!
PANDARUS You spy! What do you spy? Come, give me an instrument. Now, sweet queen.
HELEN Why, this is kindly done.
PANDARUS My niece is horribly in love with a thing you have, sweet queen.
HELEN She shall have it, my lord, if it be not my lord Paris.
PANDARUS He! no, she'll none of him: they two are twain.
HELEN Falling in after falling out may make them three.
PANDARUS Come, come, I'll hear no more of this. I'll sing you a song now.
HELEN Ay, ay, prithee now. By my troth, sweet lord, thou hast a fine forehead.
PANDARUS Ay, you may, you may.
HELEN Let thy song be love: this love will undo us all. O Cupid, Cupid, Cupid!
PANDARUS Love! ay, that it shall, i'faith.
PARIS Ay, good now, love, love, nothing but love.
PANDARUS In good troth, it begins so. *Sings.*

Love, love, nothing but love, still love, still more!

Craig, Chambers, Deighton, Kittredge follow. Johnson, Craig omit *not* Paradise, NCE, Alexander follow Q F's arrangement. 80 PARIS] F^3 Pan. I'll . . . life,] Omitted in Ff. Editors admit. 80, 82, 85 disposer] From Q Ff. (=she who commands me, or disposes of me). The various emendations proposed, such as *deposer*, *dispraiser*, etc., are unnecessary. 83 make] Q *makes* Capell, conj., Kittredge, Alexander *make's* 85 poor disposer's] From Ff. Q *disposer is* Editors follow F, except Paradise who follows Q. 86 spy!] Q *spie?* Ff *spie.* or *spy.* Cam, etc. *spy.* Kittredge *spy!* 87 spy!] Q *spy?* Ff *spy,* Capell, Cam, etc. *spy!* Kittredge *spy?* 87, 88 instrument. Now,] Q *instrument, now* F^{1-3} *Instrument now* F^4 *Instrument now,* Cam, etc. *instrument. Now* Delius *instrument.—Now* Chambers *instrument, now,* Paradise *instrument now,* 90 horribly] From Q. Ff *horrible* 93 He!] Q Ff *Hee?* or *He?* Cam, etc. *He!* Kittredge *He?* no,] Q *no?* $F^{1,4}$ *no,* $F^{2,3}$ *no* Cam, etc. *no,* Paradise, Kittredge, Alexander *No,* twain.] Q *tawine.* 97 now. By] Q *now by* Ff *now: by* Editors *now. By* 97-99 By . . . may.] Helen probably kisses his forehead. lord,] Q *lad* 104 In . . . so.] From Ff. Q omits. Editors admit. *Sings.*] Capell *Song.* No music to this song in Sh. Music, etc. 105-116] Italics in Q Ff. 105 Love, . . . more!] Prose in Johnson. First line of Song in Q Ff. still love, still more!] From Q. Ff omit *still love,* Johnson, Kittredge, Alexander follow Q.

For, O, love's bow
Shoots buck and doe:
The shaft confounds,
Not that it wounds,
But tickles still the sore.
These lovers cry Oh! ho! they die!
Yet that which seems the wound to kill
Doth turn Oh! ho! to ha! ha! he!
So dying love lives still.
Oh! ho! a while, but ha! ha! ha!
Oh! ho! groans out for ha! ha! ha!—hey ho!

HELEN In love, i' faith, to the very tip of the nose.

PARIS He eats nothing but doves, love, and that breeds hot blood, and hot blood begets hot thoughts, and hot thoughts beget hot deeds, and hot deeds is love.

PANDARUS Is this the generation of love? hot blood, hot thoughts and hot deeds? Why, they are vipers. Is love a generation of vipers?
(*To Paris*) Sweet lord, who's afield to-day?

PARIS Hector, Deiphobus, Helenus, Antenor, and all the gallantry of Troy. I would fain have armed to-day, but my Nell would not have it so.
(*To Pandarus*) How chance my brother Troilus went not?

Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE follow F. 106, 107 For,... doe:] One line in Q. bow Shoots] Q bow. Shoots F^{1-3} Bow, Shootes F^4 Bow Shoots 107 buck] F^{2-4} both Bucke Editors *buck* 108, 109 The... wounds,] As in Pope. One line in Q Ff. 108 shaft confounds,] Q shafts confound Ff Shaft confounds Johnson's comma. 111, 113 Oh! ho!] Q Ff oh ho or *oh ho*, Theobald, Cam, Delius *Oh! oh!* Craig *O! O!* Chambers *O, ho!* Deighton O! O! Kittredge *O ho!* Paradise, NCE *Oh! ho!... oh! ho!* Alexander *O ho,... O ho!* Noble, 130, remarks that the original *O ho* better reproduces the groaning effect Pandarus had in mind than does the colourless *O! O!* 112 the] Q F^1 the F^{2-4} they 115, 116 Oh! ho!] Q Ff *O ho* Capell *oh oh* Cam, Delius *Oh! oh!* Craig *O! O!* Chambers *O, ho!* Deighton O! O! Kittredge, Alexander *O ho!* Paradise, NCE *Oh! ho!* 116 —hey ho!] Q —hey ho, Ff —hey ho. Part of song in Q F. Rann made it a subsequent exclamation, and Cam, Delius, Craig, Deighton, Paradise, NCE follow, reading *Heigh-ho!* Chambers *Hey ho!* following Q F. Kittredge, Alexander follow Q F, reading *—hey ho!* 121 love?] Q *loue:* Ff *loue?* Cam, Craig, Deighton *love?* Delius, Alexander *love:* Chambers, Kittredge *love—* Paradise, NCE *love,—* 122 deeds?] Q Ff *deedes*, Editors *deeds?* 122, 123 generation of vipers?] *Matthew* iii 7, etc. 124, 128, 133 (*To Paris*) ... (*To Pandarus*)] Added by editor. The three lines beginning *Sweet lord,... How chance,... You'll remember...* are printed as separate lines in Q Ff, indicating a new direction in the dialogue. See Flatter, 152, 153. 124 who's afield] Q F^{1-3} *whose a field* F^4 *who's a field* 125 Deiphobus,] F^1 Deiphœbus,

HELEN He hangs the lip at something. You know all, Lord Pandarus!

PANDARUS Not I, honey-sweet queen. I long to hear how they sped to-day.
(*To Paris*) You'll remember your brother's excuse?

PARIS (*to Pandarus*) To a hair.

PANDARUS Farewell, sweet queen.

HELEN Commend me to your niece.

PANDARUS I will, sweet queen. *Exit.*

Sound a retreat.

PARIS
They're come from the field. Let us to Priam's hall,
To greet the warriors. Sweet Helen, I must woo you
To help unarm our Hector. His stubborn buckles,
With these your white enchanting fingers touched,
Shall more obey than to the edge of steel
Or force of Greekish sinews. You shall do more
Than all the island kings,—disarm great Hector.

HELEN
'Twill make us proud to be his servant, Paris:
Yea, what he shall receive of us in duty
Gives us more palm in beauty than we have,
Yea, overshines ourself.

PARIS
Sweet, above thought I love thee. *Exeunt.*

SCENE II. AN ORCHARD TO PANDARUS'S HOUSE.

Enter Pandarus and Troilus's Man.

PANDARUS How now! Where's thy master? At my cousin Cressida's?

MAN No, sir. He stays for you to conduct him thither.

PANDARUS O, here he comes.

137 *Exit.*] Added by Rowe. *Sound a retreat.*] From Q Ff. Capell, Cam, Delius, Craig, Deighton A retreat sounded. Chambers, Paradise, Kittredge, NCE, Alexander follow Q F. 138 the field.] Q *the field:* Ff *fielde:* Cam, etc., follow F (various stops). Chambers, Alexander *the field.* (or *field;*) 141 these] From Ff. Q *this* Editors *these* 145 his] Q F^1 *his* F^{2-4} *your* 147 have,] Pope *have*, Q *haue.* Ff *haue:* 149 PARIS] Ff omit. Editors admit. thee.] Ff *thee.* Q *her?* Editors *thee.* SCENE II.] Added by Capell. AN . . . HOUSE.] Added by Theobald. *Enter. . . Man.*] Q Enter. Pandarus Troylus, man. Ff Enter Pandarus and Troylus man. Capell and others add *meeting.* to their various forms of this S.D. The speech-prefixes in Q in this Scene are: Pand., Pan.; Man; Troy., Tro.; Cres., Cre. In F^1: Pan., Pand.; Man; Troy., Tro.; Cres., Cre., Cr s. 3 MAN] Q Ff Man. Cam, Craig, Chambers, Deighton, NCE, Alexander Boy. Delius

Enter Troilus.

How now, how now!

TROILUS

Sirrah, walk off.

Exit Man.

PANDARUS

Have you seen my cousin?

TROILUS

No, Pandarus. I stalk about her door,
Like a strange soul upon the Stygian banks
Staying for waftage. O, be thou my Charon,
And give me swift transportance to those fields
Where I may wallow in the lily-beds
Proposed for the deserver! O gentle Pandar,
From Cupid's shoulder pluck his painted wings,
And fly with me to Cressid!

PANDARUS

Walk here i' th' orchard, I'll bring her straight. *Exit.*

TROILUS

I am giddy: expectation whirls me round.
Th' imaginary relish is so sweet
That it enchants my sense. What will it be,
When that the wat'ry palate tastes indeed
Love's thrice-repurèd nectar? Death, I fear me,
Swooning destruction, or some joy too fine,
Too subtle-potent, tuned too sharp in sweetness
For the capacity of my ruder powers.
I fear it much, and I do fear besides
That I shall lose distinction in my joys,

Serv. Paradise, Kittredge Man. He] Q omits. Ff *he* Editors admit. 4 *Enter Troilus.*] Q omits. 6 *Exit Man.*] Q Ff omit. Capell Exit Servant. 9 Like] Ff *Like* Q *Like to* Editors *Like* 11 those] From Ff. Q *these* Cam, etc. *those* Alexander *these* 12 lily-beds] in this passage Fripp: SS, sees the influence of *Song of Solomon*, VI 2, 3. 13 Pandar,] Q Pandar, Ff Pandarus, Cam, Chambers, NCE *Pandarus*, Delius, Craig, Deighton Paradise, *Pandarus!* Kittredge, Alexander *Pandar*, 16 *Exit.*] Q omits. Ff Exit Pandarus. 20 palate tastes] From Hanmer. Q $F^{1, 2}$ *pallats taste* $F^{3, 4}$ *palats taste* Cam, Paradise, Kittredge, NCE *palates taste* Delius, Craig, Chambers, Deighton, Alexander *palate tastes* 21 thrice-repurèd] Q *thrice repured* Ff *thrice reputed* Cam, Deighton, NCE *thrice repured* Craig, Paradise, Kittredge, Alexander *thrice-repured* Delius *thrice-reputed* (thrice-repured=many times purified). Chambers *thrice-repurëd* 22 Swooning] Q Ff *Sounding* Cam, Delius, Craig *Swounding* Deighton, Kittredge *Sounding* Chambers, Paradise, NCE, Alexander *Swooning* destruction,] Q F^{1} *distruction*, 23 Too subtle-potent,] From Theobald. Q *To subtill, potent*, Ff *Too subtile, potent*, Cam, etc. follow Theobald (Kittredge *subtile-*). Paradise, NCE *Too subtle, potent*, tune too]

As doth a battle, when they charge on heaps
The enemy flying.

Enter Pandarus.

PANDARUS She's making her ready, she'll come straight. You must be witty now. She does so blush, and fetches her wind so short, as if she were frayed with a sprite. I'll fetch her. It is the prettiest villain. She fetches her breath as short as a new-ta'en sparrow. *Exit.*

TROILUS
Even such a passion doth embrace my bosom:
My heart beats thicker than a feverous pulse;
And all my powers do their bestowing lose,
Like vassalage at unawares encount'ring
The eye of majesty.

Enter Pandarus and Cressida.

PANDARUS Come, come, what need you blush? Shame's a baby. Here she is now. Swear the oaths now to her that you have sworn to me. What, are you gone again? You must be watched ere you be made tame, must you? Come your ways, come your ways: and you draw backward, we'll put you i' th' fills. Why do you not speak to her? Come, draw this curtain, and let's see your picture. Alas the day, how loath you are to offend daylight! And 'twere dark, you'd close sooner. So, so: rub on, and kiss the mistress. How now! a kiss in fee-farm! Build there, carpenter: the air is sweet. Nay, you shall fight your hearts out ere I part you. The falcon as the tercel, for all the ducks i' th' river! Go to, go to.

TROILUS You have bereft me of all words, lady.

Q *tun'd to* Ff *and too* Cam, etc. *tuned too* Delius, Paradise *and too* 28 *Enter Pandarus.*] Q omits. 31 frayed] Q Ff *fraid* (*fray*=aphetic form of *effray, affray,* to terrify). 32 as short] From Q. Ff *so short* Cam, etc. *as short* Delius, Deighton, NCE *so short* 33 *Exit.*] Q omits. Ff Exit Pand. 37 unawares] Q *vnwares* 38 *Enter . . . Cressida.*] From Ff. Q Enter pandar and Cressid 39 Come, . . . blush?] Verse in Q Ff. Prose in Pope and editors. 41, 42 You . . . you?] Madden: D, 149, explains that Pandarus alludes to the wild hawk which must be starved and watched so as to tire and tame her before she can be used in falconry. 43 fills.] Q *filles:* F¹ *fils:* F²⁻⁴ *Files:* (= shafts. *Cf. Merchant of Venice* II ii 82, *fill-horse,* shaft-horse in a team). 46, 47 rub on, . . . mistress.] Play on words alluding to the game of bowls. The *rub* (*cf. Henry V* II ii 187-88) was diversion of a bowl by an impediment. There is also a pun on the usual sense of *rub.* The *mistress* was the 'jack' towards which the bowls were pitched. *Cf.* Sh. Eng., ii 464-65. 47 fee-farm!] Barton, 112, comments: Shakespeare "compares a long embrace to an estate for ever at a fee farm rent, for he makes Pandarus invite Troilus and Cressida to indulge in a 'kiss in fee-farm.'" 48 fight] Kellner suggests *sigh* 51 You . . . words, lady.]

PANDARUS Words pay no debts, give her deeds. But she'll bereave you o' th' deeds too, if she call your activity in question. What, billing again? Here's 'In witness whereof the parties interchangeably'—Come in, come in. I'll go get a fire. *Exit.*

CRESSIDA Will you walk in, my lord?

TROILUS O Cressida, how often have I wished me thus!

CRESSIDA Wished, my lord? The gods grant—O my lord!

TROILUS What should they grant? What makes this pretty abruption? What too curious dreg espies my sweet lady in the fountain of our love?

CRESSIDA More dregs than water, if my fears have eyes.

TROILUS Fears make devils of cherubins: they never see truly.

CRESSIDA Blind fear, that seeing reason leads, finds safer footing than blind reason stumbling without fear. To fear the worst oft cures the worse.

TROILUS O, let my lady apprehend no fear. In all Cupid's pageant there is presented no monster.

CRESSIDA Nor nothing monstrous neither?

TROILUS Nothing but our undertakings, when we vow to weep seas, live in fire, eat rocks, tame tigers, thinking it harder for our mistress to devise imposition enough than for us to undergo any difficulty imposed. This is the monstruosity in love, lady, that the will is infinite and the execution confined, that the desire is boundless and the act a slave to limit.

CRESSIDA They say all lovers swear more performance than they are able, and yet reserve an ability that they never perform, vowing more than the perfection of ten, and discharging less than the tenth part of one. They that have the voice of lions and the act of hares, are they not monsters?

TROILUS Are there such? Such are not we. Praise us as we are tasted, allow us as we prove. Our head shall go bare till merit crown it. No perfection in reversion shall have a praise in present. We will not name desert before his birth, and, being born, his addition shall be humble. Few words to fair faith. Troilus

Keightley *Lady, you. . . . words.* 53 o' th'] Q *ath'* F¹, ² *'oth'* F³, ⁴ *o' th'* Cam, Chambers, Deighton *o' the* Delius, Craig *of the* Paradise, Kittredge, NCE, Alexander *o' th'* 54, 55 Here's 'In . . . interchangeably'—] Q *heeres . . . parties interchangeably.* Ff *here's . . . Parties interchangeably.* Theobald's dash. Campbell: SLA, 78, comments: "the exact form of the *testatum* clause in an indenture—'In witness whereof the parties interchangeably have hereto set their hands and seals.' " 55 *Exit.*] Q F¹ omit. F²⁻⁴ Exit Pand. 58 grant—] From Pope. Q *graunt?* F¹⁻³ *grant?* F⁴ *grant;* Editors follow Pope. 62 fears] Q Ff *teares* or *tears* Editors *fears* 64 safer] F¹ *safe* 67, 68 O, . . . monster.] Prose in Pope. Two lines in Q Ff, ending *feare, . . . monster.* 69 Nor] F¹ *Not* 70 our] Q F¹ *our* F²⁻⁴ *their* 73 is] Q omits. 82, 83 merit . . . perfection] From Ff. (Ff *it:*). Q *merit louer part no affection*

shall be such to Cressid as what envy can say worst shall be a mock for his truth, and what truth can speak truest, not truer than Troilus.

CRESSIDA Will you walk in, my lord?

Enter Pandarus.

PANDARUS What, blushing still? Have you not done talking yet?

CRESSIDA Well, uncle, what folly I commit, I dedicate to you.

PANDARUS I thank you for that. If my lord get a boy of you, you'll give him me. Be true to my lord. If he flinch, chide me for it.

TROILUS You know now your hostages: your uncle's word and my firm faith.

PANDARUS Nay, I'll give my word for her too. Our kindred, though they be long ere they be wooed, they are constant being won. They are burs, I can tell you: they'll stick where they are thrown.

CRESSIDA

Boldness comes to me now, and brings me heart.
Prince Troilus, I have loved you night and day
For many weary months.

TROILUS

Why was my Cressid then so hard to win?

CRESSIDA

Hard to seem won. But I was won, my lord,
With the first glance that ever—pardon me:
If I confess much, you will play the tyrant.
I love you now, but till now not so much
But I might master it. In faith, I lie:
My thoughts were, like unbridled children, grown
Too headstrong for their mother. See, we fools!
Why have I blabbed? Who shall be true to us
When we are so unsecret to ourselves?
But, though I loved you well, I wooed you not;
And yet, good faith, I wished myself a man,
Or that we women had men's privilege

Editors follow F. 89 *Enter Pandarus.*] Q omits. 98 they be] (second *they be*) Q *they bee* Ff, Cam, etc. *they are* Kittredge *they be* 101-103 Boldness . . . months.] Verse in Rowe. Prose in Q Ff. Editors follow Rowe. 106 glance . . . pardon] From Rowe. Q F^1 *glance; that euer pardon* F^{2-4} *glance that ever: pardon* Editors follow Rowe. me:] Q *me* Ff *me,* Cam *me;* Delius *me;*— Craig, Deighton, NCE *me*— Chambers, Kittredge *me!* Paradise *me:* Alexander *me.* 108 till now not] Q *till now not* Ff *not till now* Cam, Delius, Deighton, Paradise, NCE *not, till now,* Craig *till now, not* Chambers *not till now* Kittredge, Alexander *till now not* 110 grown] Q *grone* F^1 *grow* F^{2-4} *growne* or *grown* Editors *grown* 116 we] Q F^1 *we* F^{2-4} *the*

Of speaking first. Sweet, bid me hold my tongue;
For in this rapture I shall surely speak
The thing I shall repent. See, see, your silence,
Cunning in dumbness, from my weakness draws
My very soul of counsel! Stop my mouth.

TROILUS
And shall, albeit sweet music issues thence.

PANDARUS
Pretty, i' faith.

CRESSIDA
My lord, I do beseech you, pardon me:
'Twas not my purpose thus to beg a kiss.
I am ashamed. O heavens! what have I done?
For this time will I take my leave, my lord.

TROILUS
Your leave, sweet Cressid?

PANDARUS
Leave! and you take leave till to-morrow morning—

CRESSIDA
Pray you, content you.

TROILUS What offends you, lady?

CRESSIDA
Sir, mine own company.

TROILUS
You cannot shun yourself.

CRESSIDA
Let me go and try.
I have a kind of self resides with you,
But an unkind self that itself will leave
To be another's fool. I would be gone.
Where is my wit? I know not what I speak.

120 Cunning] From Pope. Q F1-3 *Comming* F4 *Coming* Editors *Cunning* Greg: PE, 12, is of opinion that as we have dual authority for *coming*, which meant 'forward, apt,' that reading should be retained; but editors follow Pope. 121 My . . . counsel!] Q *My . . . councell.* Ff *My soule of counsell from me.* Cam, etc. follow Q. Paradise, NCE follow F. 122] Rowe here adds Kissing. Cam, etc., omit. Chambers, Kittredge [Kisses her. 129 morning—] From F3, 4. Q F1, 2 *morning.* Editors follow F3. 130 Pray . . . lady?] One line in Q; two in Ff. Two lines in Johnson, Cam, Deighton, NCE, Alexander; one in Delius, Craig, Chambers, Paradise, Kittredge. 131-133 CRESSIDA Sir, . . . try.] Three lines in Q Ff. Three lines in Cam, Delius, Craig, Deighton, Paradise, NCE, Alexander. Two in Kittredge, ending *yourself.* . . . *try.* Two in Chambers, ending *shun . . . try.* 134 resides] Q *recids* F1 *recides* 136, 137 I would . . . speak.] From Q ending *speake*, Ff *Where is my wit? I would be gone: I speake I know not what.* Cam, Chambers, Kittredge, Alexander follow Q, ending *speak.* Delius, Deighton, Paradise, NCE follow F reading

TROILUS
Well know they what they speak that speak so wisely.
CRESSIDA
Perchance, my lord, I show more craft than love,
And fell so roundly to a large confession
To angle for your thoughts. But you are wise;
Or else you love not, for to be wise and love
Exceeds man's might: that dwells with gods above.
TROILUS
O that I thought it could be in a woman—
As, if it can, I will presume in you—
To feed for aye her lamp and flames of love;
To keep her constancy in plight and youth,
Outliving beauty's outward, with a mind
That doth renew swifter than blood decays!
Or that persuasion could but thus convince me,
That my integrity and truth to you
Might be affronted with the match and weight
Of such a winnowed purity in love:
How were I then uplifted! But, alas!
I am as true as truth's simplicity,
And simpler than the infancy of truth.
CRESSIDA
In that I'll war with you.
TROILUS O virtuous fight,
When right with right wars who shall be most right!
True swains in love shall in the world to come
Approve their truth by Troilus. When their rhymes,
Full of protest, of oath and big compare,
Want similes, truth tired with iteration,

gone. Craig conflates: *I would be gone: Where is my wit? I speak I know not what.* 138 that speak] F^1 *that speakes* 142, 143 to be . . . above.] Perhaps from a *sententia* learnt at school, writes Thomson: Cl, 145: *amare et sapere vix Deo conceditur;* but probably from *Shepheards Calender,* March, Spenser, i 40:

To be wise, and eke to love,
Is graunted scarce to God above.

143 might: that] Q *might that* Ff *might, that* Capell, Cam, etc. *might; that* Kittredge *might: that* 144, 145 woman— . . . you—] Q *woman. . . . you,* F^{1-3} *woman: . . . you,* F^4 *woman; . . . you,* Cam, Craig, Paradise, NCE, Alexander *woman— . . . you—* Delius, Kittredge bracket (*As . . . you*) Deighton, Chambers *woman, . . . you,* 145 As,] Q F^1 *As* F^{2-4} *And* 146 aye] Q *age* 148, 149 Outliving . . . decays!] Curious echo of 2 *Corinthians* iv 16: "though our outward man perish, yet the inward man is renewed day by day." 149 blood] = passion. 153 purity] F^1 *puriritie* 160 truth] Q *trueth* Ff *truths* Cam, Delius, Craig, Deighton, Paradise, NCE *truths* Chambers, Kittredge, Alexander *truth* 162 Want similes,] Q *Wants simele's* F^1 *Wants similes,*

'As true as steel, as plantage to the moon,
As sun to day, as turtle to her mate,
As iron to adamant, as earth to th' centre,'
Yet, after all comparisons of truth,
As truth's authentic author to be cited,
'As true as Troilus' shall crown up the verse
And sanctify the numbers.

CRESSIDA Prophet may you be!
If I be false, or swerve a hair from truth,
When time is old and hath forgot itself,
When waterdrops have worn the stones of Troy,
And blind oblivion swallowed cities up,
And mighty states charácterless are grated
To dusty nothing, yet let memory,
From false to false, among false maids in love,
Upbraid my falsehood! when th' have said 'As false
As air, as water, wind, or sandy earth,
As fox to lamb, or wolf to heifer's calf,
Pard to the hind, or stepdame to her son,'
'Yea,' let them say, to stick the heart of falsehood,
'As false as Cressid.'

PANDARUS Go to, a bargain made. Seal it, seal it! I'll be the witness. Here I hold your hand; here my cousin's. If ever you prove false one to another, since I have taken such pains to bring you together, let all pitiful goers-between be called to the world's end after my name: call them all Pandars. Let all constant men be Troiluses, all false women Cressids, and all brokers-between Pandars! Say 'Amen.'

TROILUS Amen.

CRESSIDA Amen.

F² *Want smiles:* F³ *Want similes:* F⁴ *Want similies:* Editors *Want similes,* (Paradise *wants*) 163-168] Quotation marks are editorial. 163 plantage]= vegetation. "A reference to the old and well-nigh world-wide belief that all plant life is under the influence of the moon." Rohde, 176. Further in Nares, 666. 166 Yet,] Q¹ omits. Editors admit. 171 and] Ff *and* Q *or* Editors *and* 177 th' have] From Q. Ff *they 'aue* Cam, Deighton, Paradise, NCE *they've* Delius, Craig, Chambers *they have* Kittredge, Alexander *th' have* 177-182 'As . . . Cressid.'] Many editors put quotation marks for appropriate passages. Delius omits. NCE so marks only *As false as Cressid.* 178 wind, or] Q *wind or* Ff *as Winde, as* Cam, etc. *wind, or* Paradise, NCE *as wind, as* 179 or] Q *or* Ff *as* Cam, Kittredge, Alexander *or* Delius, Craig, Chambers, Deighton, Paradise, NCE *as* 184 witness. Here] Q *witnes here* F¹ *witnesse here* F²⁻⁴ *witnesse, here* Editors *witness. Here* hand; . . . cousin's.] From Johnson. Q *hand, . . . Cozens,* Ff *hand: . . . Cousins,* Cam, etc. follow Johnson. Craig, Deighton, NCE *hand, . . . cousins.* 185 one to] Q *one, to* F⁴ *to one* pains] Q *paine* Ff *paines* Kittredge *pain* 187 constant] Hanmer, Deighton *inconstant*

PANDARUS Amen. Whereupon I will show you a chamber, whose bed, because it shall not speak of your pretty encounters, press it to death. Away!

Exeunt Troilus and Cressida.

And Cupid grant all tongue-tied maidens here
Bed, chamber, Pandar to provide this gear! *Exit.*

SCENE III. THE GRECIAN CAMP.

Flourish. Enter Ulysses, Diomedes, Nestor, Agamemnon, Ajax, Menelaus, and Calchas.

CALCHAS
Now, princes, for the service I have done,
Th' advantage of the time prompts me aloud
To call for recompense. Appear it to your mind
That, through the sight I bear in things to come,
I have abandoned Troy, left my possession,
Incurred a traitor's name, exposed myself,
From certain and possessed conveniences,
To doubtful fortunes, sequest'ring from me all
That time, acquaintance, custom and condition
Made tame and most familiar to my nature,
And here, to do you service, am become
As new into the world, strange, unacquainted.
I do beseech you, as in way of taste,
To give me now a little benefit

192, 193 chamber, whose bed,] Q Ff *Chamber, which bed* (Ff *bed,*). Hanmer, Cam, Delius, Chambers, Deighton *chamber with a bed; which bed,* Craig, Alexander *chamber and a bed; which bed,* Kittredge *chamber with a bed, which,* Paradise, NCE *chamber, whose bed,* Kellner supports Hanmer. 194 *Exeunt... Cressida.*] Q Exeunt. Ff omit. 196 Pandar] Q *Pander* Ff *and Pander,* Editors *Pandar* SCENE III.] Added by Capell. THE . . . CAMP.] Added by Rowe. *Flourish.*] In F^1 after Chalcas. Florish. Q F^{2-4} omit. *Enter . . . Calchas.*] From Ff. with *Ajax* added by Theobald. Most editors put Agamemnon first. Q Enter Vlisses, Diomed, Nestor, Agamem, Chalcas. The speech-prefixes in this Scene in Q are: Cal., Calc.; Aga.; Dio.; Vli., Vliss., Vlis.; Achil., Ach., Achill.; Nest.; Men.; Aiax; Patro., Patr.; Thersi., Thers. In F^1: Cal.; Agam., Aga.; Dio.; Vlis.; Achil., Achi.; Nes.; Men.; Aiax; Patr., Patro.; Ther. 1 done,] Ff *done you,* Q *done,* Cam, etc. *done you,* Chambers, Alexander *done,* 3 your] Ff *your* Q omits. Editors *your* 4 to come,] Q F^{1-3} *to loue,* F^4 *to come,* Johnson, Dyce *to Jove,* Cam, Chambers, Paradise, Kittredge *to love,* or *to love* Delius, Craig, NCE, Alexander *to come,* Deighton *of lore,* (Calchas refers to his prophetic gift). 11 am] Q Ff *am* Craig *have* 14 benefit]

Out of those many registered in promise,
Which, you say, live to come in my behalf.

AGAMEMNON

What wouldst thou of us, Trojan? Make demand.

CALCHAS

You have a Trojan prisoner, called Antenor,
Yesterday took. Troy holds him very dear.
Oft have you—often have you thanks therefore—
Desired my Cressid in right great exchange,
Whom Troy hath still denied; but this Antenor,
I know, is such a wrest in their affairs,
That their negotiations all must slack,
Wanting his manage; and they will almost
Give us a prince of blood, a son of Priam,
In change of him. Let him be sent, great princes,
And he shall buy my daughter; and her presence
Shall quite strike off all service I have done,
In most accepted pain.

AGAMEMNON Let Diomedes bear him,
And bring us Cressid hither. Calchas shall have
What he requests of us. Good Diomed,
Furnish you fairly for this interchange.
Withal, bring word if Hector will to-morrow
Be answered in his challenge. Ajax is ready.

DIOMEDES

This shall I undertake; and 'tis a burthen
Which I am proud to bear.

Exeunt Diomedes and Calchas.

Achilles and Patroclus, stand in their tent.

ULYSSES

Achilles stands i' th' entrance of his tent.
Please it our general pass strangely by him,

Q *benefit.* F1-3 *benefit:* F4 *benefit,* Editors *benefit* or *benefit,* 20 you—often . . . therefore—] Q Ff *you* (*often . . . therefore*) (Ff *you, thankes*) Cam, etc. *you—often . . . therefore—* Delius, Kittredge *you* (*often . . . therefore*) Deighton *you, often . . . therefore,* 23 wrest]=key for tuning a harp. 36 burthen] From Q Ff. Cam, etc. *burden* Paradise, Kittredge *burthen* 37 *Exeunt . . . Calchas.*] From Capell. Q Exit, Ff Exit, *Achilles . . . tent.*] From Q. Ff Enter Achilles and Patroclus in their Tent. Theobald, Cam, etc. Enter . . . Patroclus, before their tent. Kittredge, Alexander follow Q. NCE Enter . . . Patroclus, and stand in [the door of] their tent. Delius remarks that the tent was provided by the room under the balcony at the back of the stage, the curtain to which was drawn aside. 38 i' th'] Q *ith* Ff *i' th* or *i' th'* Cam, Delius, Deighton *i' the* Craig, Chambers *in the* Paradise, Kittredge, NCE, Alexander *i' th'* 39 pass] Q *passe* Ff *to*

As if he were forgot; and, princes all,
Lay negligent and loose regard upon him.
I will come last. 'Tis like he'll question me
Why such unplausive eyes are bent, why turned on him.
If so, I have derision medicinable,
To use between your strangeness and his pride,
Which his own will shall have desire to drink.
It may do good. Pride hath no other glass
To show itself but pride, for supple knees
Feed arrogance and are the proud man's fees.

AGAMEMNON
We'll execute your purpose and put on
A form of strangeness as we pass along:
So do each lord, and either greet him not
Or else disdainfully, which shall shake him more
Than if not looked on. I will lead the way.

ACHILLES
What, comes the general to speak with me?
You know my mind: I'll fight no more 'gainst Troy.

AGAMEMNON
What says Achilles? Would he aught with us?

NESTOR
Would you, my lord, aught with the general?

ACHILLES
No.

NESTOR
Nothing, my lord.

AGAMEMNON
The better.

Exeunt Agamemnon and Nestor.

ACHILLES
Good day, good day.

MENELAUS
How do you? How do you? *Exit.*

ACHILLES
What, does the cuckold scorn me?

passe Cam, Kittredge, Alexander *pass* Delius, Craig, Chambers, Deighton, Paradise, NCE *to pass* 43 unplausive] Q *vnpaulsiue* bent, why turned on him.] From Q Ff, Q reading *bent? . . . him,* and Ff *bent? . . . him?* Cam, Delius, Craig, Chambers, Deighton *bent on him:* Paradise, Kittredge, NCE follow Q F, reading *bent, . . . him.* Alexander follows Q F, reading *bent, . . . him?* 44 derision] From Q $F^{1,2}$. $F^{3,4}$ *decision* Editors *derision* medicinable,] From Q Ff. Craig, Paradise, Kittredge, NCE, Alexander *med'cinable* 49 proud] From Q Ff. Craig *poor* 61 *Exeunt . . . Nestor.*] Added by Capell. 63 *Exit.*] Capell added Exit Men.

AJAX
How now, Patroclus!
ACHILLES
Good morrow, Ajax.
AJAX
Ha?
ACHILLES
Good morrow.
AJAX
Ay, and good next day too. *Exit.*
ACHILLES
What mean these fellows? Know they not Achilles?
PATROCLUS
They pass by strangely. They were used to bend,
To send their smiles before them to Achilles,
To come as humbly as they used to creep
To holy altars.
ACHILLES What, am I poor of late?
'Tis certain, greatness, once fall'n out with fortune,
Must fall out with men too. What the declined is,
He shall as soon read in the eyes of others
As feel in his own fall. For men, like butterflies,
Show not their mealy wings but to the summer;
And not a man, for being simply man,
Hath any honour, but honour for those honours
That are without him, as place, riches, and favour,
Prizes of accident as oft as merit:
Which when they fall, as being slippery standers,
The love that leaned on them as slippery too,
Doth one pluck down another and together
Die in the fall. But 'tis not so with me.
Fortune and I are friends. I do enjoy
At ample point all that I did possess,
Save these men's looks; who do, methinks, find out
Something not worth in me such rich beholding
As they have often given. Here is Ulysses.

67 Ha?] Q *Ha:* Ff *Ha.* 69 *Exit.*] Capell Exit Ajax. Q Ff Exeunt. 70 What . . . Achilles?] Verse in Q. Prose in Ff. 71 by] Q F¹ *by* F²⁻⁴ omit. 73, 74 To . . . altars.] As in Rowe., One line in Q Ff. (Q *aultars:*). 80 simply] Q F¹ *simply* F²⁻⁴ *simple* Editors *simply* 81 but honour for] From Q. F¹ *but honour'd for* F²⁻⁴ *but honor'd by* Cam, etc., follow Q. Paradise, NCE follow F¹ (*but honour*=but hath honour). 82 place,] From Q Ff. Craig *places,* riches, and favour,] F²⁻⁴, Chambers omit *and* 86, 87 Doth . . . fall.] As in Ff. One line in Q. 86 Doth] Q Ff *Doth* Cam, Craig *Do* Delius, Chambers, Deighton, Paradise, Kittredge, NCE, Alexander *Doth* 90 out] Q *out:*

I'll interrupt his reading.
How now, Ulysses!
ULYSSES Now, great Thetis' son!
ACHILLES
What are you reading?
ULYSSES A strange fellow here
Writes me: 'That man, how dearly ever parted,
How much in having, or without or in,
Cannot make boast to have that which he hath,
Nor feels not what he owes, but by reflection;
As when his virtues shining upon others
Heat them, and they retort that heat again
To the first giver.'
ACHILLES This is not strange, Ulysses.
The beauty that is borne here in the face
The bearer knows not, but commends itself
To others' eyes. Nor doth the eye itself,
That most pure spirit of sense, behold itself,
Not going from itself; but eye to eye opposed
Salutes each other with each other's form.
For speculation turns not to itself
Till it hath travelled and is mirrored there
Where it may see itself. This is not strange at all.
ULYSSES
I do not strain at the position—
It is familiar—but at the author's drift;

93, 94 I'll . . . Ulysses!] As in Capell. One line in Q Ff. Editors follow Capell. 95 strange fellow] Churton Collins identifies the strange fellow with Plato and the subsequent passage as derived from *First Alcibiades* (Collins, 33). The idea had, however, become something of a commonplace: it occurs in Erasmus and Nashe, and much play is made with similar notions in L.L.L. IV iii and *Julius Cæsar* I ii 67-70. See further in Tilley: E, 231 a. Robertson: M, 100, considers that Sh. is indebted to Davies's *Nosce Teipsum* in this passage. 96-102 me: 'That . . . giver.'] Q *me that . . . giuers.* Ff *me, that . . . giuer.* Cam, Chambers, Paradise, NCE *me: 'That . . . giver.'* (Chambers, Paradise *me,*). Delius, Deighton *me: That . . . giver.* Craig *me,* That . . . giver.(italics). Kittredge *me, that . . . giver:* Alexander *me that . . . giver.* 99 owes] =owns 100 shining] From Ff. Q *ayming* Cam, etc. *shining* Kittredge *aiming* 104 but commends]=*unless it commends.* 105, 106 To . . . itself,] From Q. Ff omit. Editors admit. 105-108 Nor . . . form.] *Cf. Julius Cæsar* I ii 52, 53. 109 speculation] *Cf. Macbeth* III iv 95, where Cuningham and Muir explain the word as meaning "the intelligence arising in the brain but seen in the eye, of which the eye is only the medium." 110 mirrored] Q Ff *married* Singer, Cam, Craig, Chambers, Kittredge, NCE, Alexander *mirror'd* Kellner, 32, thinks *mirror'd* "hits the nail on the head." Ingleby thought it unsound; but "Where it may see itself." supports the emendation. Delius, Deighton, Paradise *married* 112 at] Q *at* Ff *it at* Editors *at*

Who in his circumstance expressly proves
That no man is the lord of anything,
Though in and of him there be much consisting,
Till he communicate his parts to others;
Nor doth he of himself know them for aught,
Till he behold them formed in the applause
Where th' are extended; who, like an arch, reverb'rate
The voice again; or, like a gate of steel
Fronting the sun, receives and renders back
His figure and his heat. I was much rapt in this;
And apprehended here immediately
Th' unknown Ajax. Heavens what a man is there!
A very horse that has he knows not what!
Nature, what things there are
Most abject in regard and dear in use!
What things again most dear in the esteem
And poor in worth! Now shall we see to-morrow—
An act that very chance doth throw upon him—
Ajax renowned. O heavens, what some men do,
While some men leave to do!
How some men creep in skittish Fortune's hall,
Whiles others play the idiots in her eyes!
How one man eats into another's pride,
While pride is fasting in his wantonness!
To see these Grecian lords! Why, even already

115 man] F¹ *may* 116 be] Q *be* Ff, Paradise, NCE *is* Cam, etc. *be* 118 aught,] Q *aught:* 119 the] Q *the* Ff *th'* Cam, etc. *the* Paradise, Kittredge, NCE, Alexander *th'* 120 th' are] From Q. F¹, ² *they are* F³, ⁴ *they're* Cam, etc. *they're* Chambers *they are* Kittredge, Alexander *th' are* reverb'rate] Q F¹ *reuerb'rate* F²⁻⁴ *reverb'rates* Cam, Delius, Craig, Deighton *reverberates* Paradise, Kittredge, NCE, Alexander *reverb'rate* Chambers *reverberate* 125-127 Th' unknown . . . are] Arranged as in Q. Ff end lines in Aiax; . . . *Horse*, . . . *are.* Stops in Q are: Aiax, . . . *there?* . . . *horse*, . . . *are.* Earlier editors much adhered to F, with small changes; but Q provides a good basis. Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE arrange as in F, with punctuation *immediately* . . . *Ajax.* . . . *horse;* . . . *are*, (Craig, Paradise, NCE *horse*, NCE *are*) Kittredge, Alexander arrange as in Q, with punctuation *there!* . . . *what.* . . . *are* (Alexander *what!*). 128 abject] From Ff. Q *obiect* 129, 130 esteem And . . . worth!] Q *esteeme: And* . . . *worth*, Ff *esteeme*, *And* . . . *worth:* 130-132 to-morrow— An . . . him— Ajax renowned.] From Cam. Q *to morrow*, *An* . . . *him* Aiax *renown'd?* F¹⁻³ *to morrow*, *An* . . : *him?* Aiax *renown'd?* F⁴ *to morrow*, *And* . . . *him? Ajax renown'd!* Delius, Chambers, Deighton, NCE, Alexander as in Cam. Craig, Paradise punctuate *to-morrow*, . . . *him*, . . . *renown'd.* Kittredge *to-morrow* (*An* . . . *him*) *Ajax renown'd.* 137 fasting] From Q. Ff *feasting* Cam, etc. *fasting* Delius, Paradise *feasting* Delius thinks *fasting* suits *in his wantonness!* less than *feasting*. *While* . . . *wantonness!* means that pride, from its fastidious-

They clap the lubber Ajax on the shoulder,
As if his foot were on brave Hector's breast
And great Troy shrieking.

ACHILLES

I do believe it; for they passed by me
As misers do by beggars, neither gave to me
Good word nor look. What, are my deeds forgot?

ULYSSES

Time hath, my lord, a wallet at his back
Wherein he puts alms for oblivion,
A great-sized monster of ingratitudes.
Those scraps are good deeds past, which are devoured
As fast as they are made, forgot as soon
As done. Perséverance, dear my lord,
Keeps honour bright. To have done is to hang
Quite out of fashion, like a rusty mail
In monumental mock'ry. Take the instant way;
For honour travels in a strait so narrow
Where one but goes abreast. Keep then the path;
For emulation hath a thousand sons
That one by one pursue. If you give way,
Or hedge aside from the direct forthright,
Like to an entered tide they all rush by
And leave you hindmost;
Or, like a gallant horse fall'n in first rank,
Lie there for pavement to the abject rear,
O'er-run and trampled on. Then what they do in present,
Though less than yours in past, must o'ertop yours;

ness, remains unsatisfied. 141 shrieking.] Q *shriking*. Ff *shrinking*. Cam, Chambers, Deighton, Kittredge, NCE *shrieking*. Delius, Craig, Paradise, Alexander *shrinking*. Delius quotes *Coriolanus* v iv 19, *the ground shrinks before his treading*. 142-144 I do . . . forgot?] Arranged as by Capell. Lines end in Q Ff *it*, . . . *beggars*, . . . *looke*: . . . *forgot?* (Ff *it*:) Editors follow Capell. 144 nor] Craig *or* look.] F$^{3-4}$ *good look:* 147 great-sized] Q F$^{1-3}$ *great siz'd* F^{4} *great-siz'd* 148-150 Those . . . lord,] Arranged as by Pope. In Q Ff lines end *past*, . . . *made*, . . . *Lord:* (Ff *Lord*,) Editors follow Pope. 152 mail] From Pope. Q Ff *male*, 154 strait] Q Ff *straight* (F^{4} *Streight*) Noble: B, 215, thinks the reading *straight* best suits the term instant (=quickest) in l. 153. 153 mock'ry.] Q *mockry?* F$^{1-3}$ *mockrie:* F^{4} *mockr'y:* 155 one but] Keightley proposes *but one* for "perspicuity and melody." 158 hedge] Q *turne* Ff *hedge* Editors *hedge* forthright,] Q *forth right:* F$^{1-3}$ *forth right;* F^{4} *forth-right*, 160 hindmost;] Ff *hindmost:* or *hindmost;* Q *him*, *most*, 160-163 hindmost; . . . Then] From Ff. Q omits *Or*, *like* . . . *on*. Editors admit. Q ends lines in *right:* . . . *by*, . . . *present:* . . . *yours*. 162 Lie]= *You lie* abject rear,] From Hanmer. F$^{1, 2}$ *abiect*, *neere* F$^{3, 4}$ *abject*, *near* Editors follow Hanmer. 164 in past,] From Ff. Q *in passe*,

For time is like a fashionable host
That slightly shakes his parting guest by th' hand,
And with his arms outstretched, as he would fly,
Grasps in the comer. The welcome ever smiles,
And farewell goes out sighing. O, let not virtue seek
Remuneration for the thing it was;
For beauty, wit,
High birth, vigour of bone, desert in service,
Love, friendship, charity, are subjects all
To envious and calumniating Time.
One touch of nature makes the whole world kin;
That all with one consent praise new-born gawds,
Though they are made and moulded of things past,
And give to dust that is a little gilt
More laud than gilt o'er-dusted.
The present eye praises the present object.
Then marvel not, thou great and complete man,
That all the Greeks begin to worship Ajax;
Since things in motion sooner catch the eye
Than what stirs not. The cry went once on thee,
And still it might, and yet it may again,
If thou wouldst not entomb thyself alive
And case thy reputation in thy tent,
Whose glorious deeds, but in these fields of late,
Made emulous missions 'mongst the gods themselves,
And drave great Mars to faction.

ACHILLES Of this my privacy
I have strong reasons.

ULYSSES But 'gainst your privacy
The reasons are more potent and heroical.
'Tis known, Achilles, that you are in love
With one of Priam's daughters.

168 The welcome] Q Ff *the welcome* Pope, Cam, Delius, Craig, Deighton, NCE *welcome* or *Welcome* Chambers, Paradise, Kittredge, Alexander *The welcome* 169 farewell] From Q. Ff *farewels* or *farewells* Editors *farewell* O,] Omitted in Q, Kittredge. 170, 171 Remuneration . . . wit,] One line in Q Ff. Divided by Steevens, whom editors follow. 175 One touch . . . kin;] A phrase frequently misapplied. The 'touch' is the common disposition to praise worthless novelties, as defined in l. 176. 178 give] From Theobald (Thirlby's conj.). Q F^1 *goe* F^2 *doe* $F^{3, 4}$ *go* Editors follow Theobald. 179 than gilt] Q $F^{1, 2}$ *then guilt* $F^{3, 4}$ *in gilt* 183 sooner catch] From Q. F^1 *begin to catch* F^{2-4} *'gin to catch* Editors follow Q. 184 stirs not.] Ff *not stirs:* Q, Alexander *stirs not.* Cam, etc. follow F. once on] From Q. Ff *out on* Editors *once on* 189 Made emulous missions] Explained by Schmidt: "moved the gods to depute some of their own number who were to emulate him" (Achilles).

ACHILLES Ha! known?
ULYSSES
Is that a wonder?
The providence that's in a watchful state
Knows almost every grain of Pluto's gold,
Finds bottom in th' uncomprehensive deeps,
Keeps place with thought, and almost, like the gods,
Does thoughts unveil in their dumb cradles.
There is a mystery, with whom relation
Durst never meddle, in the soul of state;
Which hath an operation more divine
Than breath or pen can give expressure to.
All the commerce that you have had with Troy
As perfectly is ours as yours, my lord;
And better would it fit Achilles much
To throw down Hector than Polyxena.
But it must grieve young Pyrrhus now at home,
When fame shall in our islands sound her trump;
And all the Greekish girls shall tripping sing
'Great Hector's sister did Achilles win,
But our great Ajax bravely beat down him.'
Farewell, my lord. I as your lover speak:
The fool slides o'er the ice that you should break. *Exit.*

194 Ha! known?] Q *Ha? knowne.* Ff *Ha? knowne?* Cam, Delius *Ha! known?* Craig, Chambers, Deighton, Paradise, NCE, Alexander *Ha! known!* Kittredge *Ha? known?* Cam, Kittredge, NCE, Alexander treat as part of l. 194. Delius, Craig, Deighton, Paradise treat as separate line. 197 every . . . Pluto's gold,] Q *euery thing,* Ff *euery graine of Plutoes gold;* ($F^{3,4}$ Pluto's). Cam, etc. *every . . . Plutus' gold,* (or *gold;*). Chambers, Paradise, Kittredge *every . . . Pluto's gold;* Similar allusion to Pluto as lord of wealth in *Julius Cæsar* IV iii 102, *Dearer than Pluto's mine, richer than gold:* Such allusions have been described as errors, but were fairly common: *Duchess of Malfi* III ii, *Pluto, the god of riches,* etc.; and Kittredge gives more examples in Kittredge: SP, 842, where he remarks: "*Pluto's* is right, for he, as god of the underworld, is lord of mines of gold and silver." 198 th'] Q *the* Ff *th'* deeps,] Rowe, etc. *deep,* $F^{1,2}$ *deepes;* $F^{3,4}$ *deeps* Q *depth,* Cam, etc. *deeps,* Alexander *deeps;* Chambers, Kittredge *depth;* 200 Does thoughts] Q *Do thoughts* F^{1} *Doe thoughts* F^{2-4} *Does thoughts* Cam, etc. *Does thoughts* Chambers *Doth thoughts* Alexander *Do thoughts* The many proposals for filling up the line, such as Capell's *Does even those,* Malone's *Does infant thoughts* etc., have not secured current use. dumb cradles.] From Q Ff. Here again many emendations, especially of *cradles.*, for which *crudities, radicles, characters, citadels,* etc., have been proposed. Modern editors *dumb cradles.* A paraphrase is that the providence in an alert State, . . . almost like the gods, penetrates to thoughts in their yet undeveloped condition, before they mature into utterance and action. 210 our islands] Q *our Ilands* F^{1-3} *her Iland* F^{4} *her Island* Cam, etc. *our islands* NCE *our island* Alexander *our island,* 212, 213 'Great . . . him.'] Q *Great . . . him:* Ff *Great . . . him.* Cam, etc. *'Great . . . him.'* 215 The

PATROCLUS
To this effect, Achilles, have I moved you.
A woman impudent and mannish grown
Is not more loathed than an effeminate man
In time of action. I stand condemned for this.
They think my little stomach to the war
And your great love to me restrains you thus.
Sweet, rouse yourself, and the weak wanton Cupid
Shall from your neck unloose his amorous fold,
And, like a dewdrop from the lion's mane,
Be shook to air.
ACHILLES Shall Ajax fight with Hector?
PATROCLUS
Ay, and perhaps receive much honour by him.
ACHILLES
I see my reputation is at stake;
My fame is shrewdly gored.
PATROCLUS O, then, beware:
Those wounds heal ill that men do give themselves.
Omission to do what is necessary
Seals a commission to a blank of danger;
And danger, like an ague, subtly taints
Even then when they sit idly in the sun.
ACHILLES
Go call Thersites hither, sweet Patroclus.
I'll send the fool to Ajax, and desire him
T' invite the Trojan lords after the combat
To see us here unarmed. I have a woman's longing,
An appetite that I am sick withal,
To see great Hector in his weeds of peace;
To talk with him, and to behold his visage,
Even to my full of view.—A labour saved!

Enter Thersites.

fool slides o'er the ice] Taken to refer to an incident recounted in Robert Armin's *Fool upon Fool*, 1600, when a 'natural,' Jack Miller, slid over precarious ice to join his favourite Clown then travelling in Lord Chandos's Company of players. The story is reprinted in Halliwell-Phillipps, i 321-23. *Exit.*] Added by Pope. 224 a dewdrop.] Q *dew drop* F^{1-3} *a dew drop* F^4 *a dew-drop* 225 air.] Q *ayre.* $F^{1,2}$ *ayrie ayre.* F^3 *airie air.* F^4 *airy air.* Cam, etc. *air.* Paradise, Alexander *airy air.* 231 blank] Paper given to commissioners of the Crown which they could complete at will. *Cf. Richard II* II i 250. Schmidt glosses as "the white mark in the centre of a butt"; but the context is against this. Omission . . . danger;=Omission leaves one open to dangerous attack. 233 they] Ff *we* Q *they* Cam, etc. *we* Alexander *they* (they=men, l. 229). 239 his] Q F^1 *his* F^{2-4} *the* 241 *Enter Thersites.*] After

THERSITES A wonder!
ACHILLES What?
THERSITES Ajax goes up and down the field, asking for himself.
ACHILLES How so?
THERSITES He must fight singly to-morrow with Hector, and is so prophetically proud of an heroical cudgelling that he raves in saying nothing.
ACHILLES How can that be?
THERSITES Why, a stalks up and down like a peacock,—a stride and a stand; ruminates like an hostess that hath no arithmetic but her brain to set down her reckoning; bites his lip with a politic regard, as who should say 'There were wit in this head, and 'twould out.' And so there is, but it lies as coldly in him as fire in a flint, which will not show without knocking. The man's undone for ever, for if Hector break not his neck i' th' combat, he'll break't himself in vainglory. He knows not me. I said 'Good morrow, Ajax'; and he replies 'Thanks, Agamemnon.' What think you of this man that takes me for the General? He's grown a very land-fish, languageless, a monster. A plague of opinion! A man may wear it on both sides, like a leather jerkin.
ACHILLES Thou must be my ambassador to him, Thersites.
THERSITES Who, I? Why, he'll answer nobody: he professes not answering. Speaking is for beggars: he wears his tongue in's arms. I will put on his presence. Let Patroclus make demands to me, you shall see the pageant of Ajax.
ACHILLES To him, Patroclus. Tell him I humbly desire the valiant Ajax to invite the most valorous Hector to come unarmed to my tent, and to procure safe-conduct for his person of the magnanimous and most illustrious six-or-seven-times-honoured Captain-General of the Grecian army, Agamemnon, et cetera. Do this.
PATROCLUS Jove bless great Ajax!

l. 239 in Ff. 250 a] Q *a* Ff *he* Cam *a'* Delius, Craig, Chambers, Deighton, Paradise, NCE *he* Kittredge, Alexander *'a* 253-258 'There . . . Agamemnon.'] Inverted commas added by editors, except Delius, NCE, who treat 'There . . . out' as narrative, reading *say there* or *say, there* without quotation marks. 253 this] Q *this* Ff *his* Cam, Craig, Chambers, Deighton, Paradise, Kittredge, Alexander *this* Delius, NCE *his* 254 'twould] Q $F^{1, 2}$ *twoo'd* F^{3} *'twoo'd* F^{4} *'twoud* 254, 255 but . . . flint,] Based on a common proverb: see *Lucrece*, 181, and Tilley: F, 371. 263 to him,] Q omits. Editors admit. 264 I?] Q $F^{1, 2}$ *I:* $F^{3, 4}$ *I?* 266 make] Q *make* Ff *make his* Cam, Craig, Chambers, Deighton, Paradise *make* Delius, Kittredge, NCE, Alexander *make his* 269 most] Q omits. Editors admit. 271 magnanimous] F^{1-3} *magnanimious* 271, 272 six- . . . -honoured] Hyphens added in Cam, etc. Kittredge omits hyphens. 272 Captain-General] Q *Captaine Generall* Ff *Captaine, Generall* Hyphen added in

THERSITES Hum!
PATROCLUS I come from the worthy Achilles,—
THERSITES Ha!
PATROCLUS Who most humbly desires you to invite Hector to his tent,—
THERSITES Hum!
PATROCLUS And to procure safe-conduct from Agamemnon.
THERSITES Agamemnon?
PATROCLUS Ay, my lord.
THERSITES Ha!
PATROCLUS What say you to't?
THERSITES God be wi' you, with all my heart.
PATROCLUS Your answer, sir.
THERSITES If to-morrow be a fair day, by eleven of the clock it will go one way or other. Howsoever, he shall pay for me ere he has me.
PATROCLUS Your answer, sir.
THERSITES Fare ye well, with all my heart.
ACHILLES Why, but he is not in this tune, is he?
THERSITES No, but he's out o' tune thus. What music will be in him when Hector has knocked out his brains, I know not; but, I am sure, none, unless the fiddler Apollo get his sinews to make catlings on.
ACHILLES Come, thou shalt bear a letter to him straight.
THERSITES Let me bear another to his horse, for that's the more capable creature.
ACHILLES
My mind is troubled like a fountain stirred,
And I myself see not the bottom of it.

Exeunt Achilles and Patroclus.

Cam, Delius, Craig, Chambers, Deighton, NCE. Paradise *captain, general* Hyphen omitted in Kittredge, Alexander. Grecian] Q omits. Editors admit. 272, 273 army, . . . Do] Q *armie.* Agamemnon, *do* F^{1-3} *Armie* Agamemnon, *&c. doe* F^4 *Army,* Agamemnon, *&c. do* 276 Achilles,—] Q Ff Achilles. (F^1 Aehilles.) Editors adopt dash. 279 tent,—] Q Ff *tent.* Editors adopt dash. 286 be wi' you,] Q F^{1-3} *buy you* F^4 *b'you,* Cam, Delius, Craig, Deighton *be wi' you,* Kittredge *b' wi' you* Chambers, Paradise, NCE, Alexander *buy you,* 288 eleven of the] Q *a leuen of the* Ff *eleuen a* Cam, Deighton, Kittredge, Alexander *eleven of the* Delius, Craig, Paradise, NCE *eleven o'* Chambers *a' leven o'* 292 ye] Q *yee* Ff *you* Cam, etc. *you* Kittredge, Alexander *ye* 294 he's] Ff *he's* (F^3 *he is*) Q omits. Editors admit, except Chambers. o'] Q *of* Ff *a* Cam, etc. *o'* Chambers *of* Alexander *a* 295 him] F^{2-4} omit. 299 bear] Q *beare* Ff *carry* Cam, Delius, Craig, Chambers, Deighton *bear* Paradise, Kittredge, NCE, Alexander *carry* 302 *Exeunt . . . Patroclus.*] Added by Capell.

THERSITES Would the fountain of your mind were clear again, that I might water an ass at it! I had rather be a tick in a sheep than such a valiant ignorance. *Exit.*

ACT IV

SCENE I. A STREET IN TROY.

Enter, at one door Æneas, and Servant with a torch; at another, Paris, Deiphobus, Antenor, Diomedes the Grecian, and others, with torches.

PARIS
See, ho! who is that there?

DEIPHOBUS
It is the Lord Æneas.

ÆNEAS
Is the prince there in person?
Had I so good occasion to lie long
As you, Prince Paris, nothing but heavenly business
Should rob my bedmate of my company.

DIOMEDES
That's my mind too. Good morrow, Lord Æneas.

PARIS
A valiant Greek, Æneas,—take his hand,—
Witness the process of your speech, wherein
You told how Diomed a whole week by days
Did haunt you in the field.

ÆNEAS
Health to you, valiant sir,
During all question of the gentle truce;
But when I meet you armed, as black defiance
As heart can think or courage execute.

DIOMEDES
The one and other Diomed embraces.
Our bloods are now in calm; and, so long, health!

305 *Exit.*] Added by Capell. ACT IV SCENE I.] Added by Rowe. A . . . TROY.] Added by Theobald. *Enter . . . torches.*] Q Enter at one doore Æneas, at another Paris, Deiphobus, Autemor, Diomed the Grecian with torches. Ff Enter at one doore Æneas with a Torch, at another Paris, Diephoebus, Anthenor, Diomed the Grecian, with Torches. (F^{3-4} Deiphobus,) The speech-prefixes in Q in this Scene are: Paris, Par.; Deiph.; Æne., Æneas; Dio., Diom. In F^1: Par.; Dieph.; Æne.; Diom., Dio. 1 PARIS] Q Paris. F^1 Par. F^{2-4} Patr. 1, 2 See, . . . Æneas.] Some editors treat as one line. 5 you,] Q *your* 9, 10 speech, . . . You] Q *speech: wherein You* Ff *speech within; You* Editors *speech, wherein You* 10 a] Q *a* Ff *in a* Editors *a* 11, 12 Did . . . sir,] Some editors treat as one line. 11 the field.] $F^{3,4}$ *a Field.* 13 question] =discussion

But when contention and occasion meet,
By Jove, I'll play the hunter for thy life
With all my force, pursuit and policy.

ÆNEAS

And thou shalt hunt a lion that will fly
With his face backward. In humane gentleness,
Welcome to Troy! Now, by Anchises' life,
Welcome, indeed! By Venus' hand I swear,
No man alive can love in such a sort
The thing he means to kill more excellently.

DIOMEDES

We sympathise. Jove, let Æneas live,
If to my sword his fate be not the glory,
A thousand complete courses of the sun!
But, in mine emulous honour, let him die,
With every joint a wound, and that to-morrow.

ÆNEAS

We know each other well.

DIOMEDES

We do, and long to know each other worse.

PARIS

This is the most despiteful gentle greeting,
The noblest hateful love, that e'er I heard of.
What business, lord, so early?

ÆNEAS

I was sent for to the King; but why, I know not.

PARIS

His purpose meets you. 'Twas to bring this Greek
To Calchas' house; and there to render him,
For the enfreed Antenor, the fair Cressid.
Let's have your company, or, if you please,
Haste there before us. I constantly believe—
Or rather call my thought a certain knowledge,—
My brother Troilus lodges there to-night.

18 But] Ff *But* Q *Lul'd* Editors *But* meet,] F¹ *meetes*, Paradise, NCE *meets*, 22 backward. . . . gentleness,] Q *back-ward, in humane gentlenesse:* Ff *backward, in humaine gentlenesse:* (F²⁻⁴ *humane*). Editors *backward. In humane gentleness*, 30 die,] Q *die:* F¹⁻³ *dye:* F³⁻⁴ *die* 34 despiteful] Q *despightfull* Ff *despightful'st* Cam, etc. *despiteful* Paradise, NCE, Alexander *despiteful'st* 35, 36 The . . . early?] Verse in Ff, and editors. Prose in Q. 38-40 you. . . . him, . . . Cressid.] Q *you? . . . him:* . . . Cressid, Ff *you; . . . him*, . . . Cressid: 38 'Twas] Q *twas* Ff *it was* Editors *'twas* except Paradise *it was* 39 Calchas'] From Pope. Q Calcho's F¹⁻³ Calcha's F⁴ Calchas's 42 believe,—] Q *beleeue*, (l. 43 in brackets). Ff *doe thinke* (l. 43 in brackets). Cam, Chambers, Deighton *do think*, Delius, Craig, Paradise, NCE *do think* (with l. 43 in brackets or dashes). Kittredge *believe* (l. 43 in brackets). Alexander *believe* (l. 43 in dashes).

Rouse him and give him note of our approach,
With the whole quality wherefore. I fear
We shall be much unwelcome.

ÆNEAS That I assure you.
Troilus had rather Troy were borne to Greece
Than Cressid borne from Troy.

PARIS There is no help:
The bitter disposition of the time
Will have it so. On, lord, we'll follow you.

ÆNEAS
Good morrow, all.

Exit with Servant.

PARIS
And tell me, noble Diomed, faith, tell me true,
Even in the soul of sound good-fellowship,
Who, in your thoughts, merits fair Helen most,
Myself or Menelaus?

DIOMEDES Both alike.
He merits well to have her that doth seek her,
Not making any scruple of her soilure,
With such a hell of pain and world of charge;
And you as well to keep her that defend her,
Not palating the taste of her dishonour,
With such a costly loss of wealth and friends.
He, like a puling cuckold, would drink up
The lees and dregs of a flat taméd piece;
You, like a lecher, out of whorish loins
Are pleased to breed out your inheritors.
Both merits poised, each weighs nor less nor more,
But he as he, the heavier for a whore.

PARIS
You are too bitter to your countrywoman.

46 quality wherefore.] Q *quality wherefore:* F¹, ² *quality whereof,* F³, ⁴ *quality, whereof* Cam, etc. *quality wherefore:* Chambers, Kittredge *quality wherefore.* Alexander *quality wherefore;* Paradise, NCE *quality whereof.* 46, 47 I . . . unwelcome.] As in Ff. One line in Q. 47-49 That . . . Troy.] As in Ff. Prose in Q. Verse in Editors. 50, 51 The . . . so.] As in Pope. One line in Q Ff. Editors follow Pope. 52 *Exit . . . Servant.*] From Dyce. Q omits. Ff Exit Æneas. 54 the] Q omits. 55 merits fair Helen most,] Ff *merits . . . most?* Q *deserues faire* Helen *best,* Capell, Craig, Chambers, Paradise *merits . . . best,* (Some *best*—). Cam, Kittredge, Alexander follow Q. Delius, Deighton *merits . . . most,* The change in F seems to have been made to provide alliteration (see l. 56) for Paris's speech, with suggestion of a simper. 58 soilure,] From Ff. Q *soyle,* Editors *soilure,* (Craig *soilure*—). 67 nor . . . nor] From Q. Ff *no . . . nor* Cam, etc. follow Q. NCE *no . . . nor* 68 the] Q *the* Ff *which* Cam, etc. *the* Chambers *each* Paradise, NCE *which* Various emenda-

DIOMEDES
She's bitter to her country. Hear me, Paris:
For every false drop in her bawdy veins
A Grecian's life hath sunk; for every scruple
Of her contaminated carrion weight,
A Trojan hath been slain. Since she could speak,
She hath not given so many good words breath
As for her Greeks and Trojans suffered death.

PARIS
Fair Diomed, you do as chapmen do,
Dispraise the thing that you desire to buy.
But we in silence hold this virtue well,
We'll not commend what we intend to sell.
Here lies our way. *Exeunt.*

SCENE II. COURT OF PANDARUS'S HOUSE

Enter Troilus and Cressida.

TROILUS
Dear, trouble not yourself: the morn is cold.

CRESSIDA
Then, sweet my lord, I'll call mine uncle down:
He shall unbolt the gates.

TROILUS Trouble him not:
To bed, to bed. Sleep kill those pretty eyes,
And give as soft attachment to thy senses
As infants' empty of all thought!

CRESSIDA Good morrow, then.

TROILUS
I prithee now, to bed.

CRESSIDA Are you aweary of me?

tions have been found unnecessary, such as Rowe's *with*, Dyce's *each* (after Johnson), etc. 78 you] Ff *you* Q *they* Editors *you* 80, 81 We'll . . . way.] As in Ff. Prose in Q. 80 not] Jackson, Deighton *but* L.L.L. IV iii 234 reads: "To things of sale a seller's praise belongs," Such lines have led some to favour Warburton's *we intend not sell* in our l. 80. Emendation is unnecessary. Paris says: "You, Diomed, a would-be buyer, dispraise what you would buy; but, in any case, such is our nature, we do not praise anything we mean to sell." SCENE II.] Added by Pope. COURT . . . HOUSE.] Added by Capell *Enter . . .*] From Q Ff. The speech-prefixes in this Scene in Q are: Troy., Troyl., Tro.; Cres., Cress.; Pand., Pan.; Æne., Æn. In F^1: Troy.; Cres., Cre.; Pand., Pan.; Æne., Æn. 2 mine] F^{2-4} *my* 4 kill] = overcome. Various emendations which have not survived, such as Rowe's *seal*, Jackson's *still*, etc. 6 As] = As to 7 aweary] From Capell. Q Ff *a weary* Cam, Chambers, NCE *a-weary* Delius, etc. *aweary*

TROILUS
O Cressida! but that the busy day,
Waked by the lark, hath roused the ribald crows,
And dreaming night will hide our joys no longer,
I would not from thee.
CRESSIDA Night hath been too brief.
TROILUS
Beshrew the witch! with venomous wights she stays
As tediously as hell, but flies the grasps of love
With wings more momentary-swift than thought.
You will catch cold, and curse me.
CRESSIDA Prithee, tarry.
You men will never tarry.
O foolish Cressid! I might have still held off,
And then you would have tarried. Hark! there's one up.
PANDARUS (*within*)
What! 's all the doors open here?
TROILUS
It is your uncle.
CRESSIDA
A pestilence on him! Now will he be mocking.
I shall have such a life!

Enter Pandarus.

PANDARUS How now, how now! How go maidenheads? Here, you maid! where's my cousin Cressid?
CRESSIDA
Go hang yourself, you naughty mocking uncle!
You bring me to do—and then you flout me too.
PANDARUS To do what? To do what? Let her say what. What have I brought you to do?

10 joys] Q *ioyes* Ff *eyes* Cam, etc. *joys* Paradise *eyes* 12 venomous wights] Steevens explained as *venefici*, nocturnal sorcerers. Keightley thought *venomous* incorrect. The meaning is that night lingers in favour of the evil-doers. 13 tediously] From Q. Ff *hidiously* or *hideously* Editors *tediously* 14 momentary-swift] From Pope. Q *momentary swift* F^1 *momentary, swift* F^{2-4} *momentary, swifter* Editors follow Pope, except Chambers follows Q. 15, 16 Prithee . . . tarry.] Divided as in Capell. One line in Q Ff. Editors follow Capell. 19 (*within*)] From Ff. Q omits. Chambers [Descending.] What! 's] Q *Whats* Ff *What's* Cam, Paradise, NCE *What, 's* Delius, Craig *What! are* Deighton *What! 's* Chambers, Kittredge, Alexander *What's* 22 *Enter Pandarus.*] Q omits. After l. 20 in Ff. 23, 24 How . . . Cressid?] As in Pope. Two lines in Q Ff, ending *maiden-heads* (Ff *maiden-heads?*) . . . Cresseid? 26 to do—] Q F^1 *to doo*— F^2 *to doe*— $F^{3,4}$ *to do*— 27, 28 To do . . . do?] As in Pope. Two lines in Q Ff, ending *say what, . . . doe?* (Ff *what:*)

CRESSIDA
Come, come, beshrew your heart! You'll ne'er be good,
Nor suffer others.
PANDARUS Ha, ha! Alas, poor wretch! a poor *capocchia*! Hast not slept to-night? Would he not, a naughty man, let it sleep? A bugbear take him!
CRESSIDA
Did not I tell you? Would he were knocked i' th' head!

One knocks.

Who's that at door? Good uncle, go and see.
My lord, come you again into my chamber.
You smile and mock me, as if I meant naughtily.
TROILUS
Ha, ha!
CRESSIDA
Come, you are deceived, I think of no such thing. *Knock.*
How earnestly they knock! Pray you, come in.
I would not for half Troy have you seen here.

Exeunt Troilus and Cressida.

PANDARUS Who's there? What's the matter? Will you beat down the door? How now! What's the matter?

Enter Æneas.

ÆNEAS
Good morrow, lord, good morrow.
PANDARUS Who's there? My Lord Æneas! By my troth, I knew you not. What news with you so early?
ÆNEAS
Is not Prince Troilus here?
PANDARUS
Here! What should he do here?

29, 30 Come, . . . others.] As in Capell. Prose in Q Ff. Verse in Delius, etc. Prose in Cam. 31 *capocchia*!] Feminine of *capocchio*, given in Florio as *a doult, a noddie, a loggarhead*, etc. Q Ff chipochia, *capocchia* derived from Theobald. Cam, etc. *capocchia!* Deighton *capocchio!* Kittredge *chipochia!* 34, 35 Did . . . see.] Verse in Q, and editors. Prose in Ff. 34 i' th'] Q F^{1-3} *ith'* F^4 *i' th'* Pope, Delius, Craig, Deighton *o' the* Cam *i' the* Chambers *in the* Paradise, Kittredge, NCE, Alexander *i' th'* 34 *One knocks.*] After l. 35 in Q. In Ff after l. 33. 39 *Knock.*] After l. 40 in Q Ff. 41 *Exeunt . . . Cressida.*] From Capell. Q Ff Exeunt. 43 *Enter Æneas.*] Added by Rowe. 45, 46 Who's . . . early?] Prose in Q Ff. Verse in Pope, Cam, etc. Prose in Deighton. 45 there? . . . Æneas!] Q *there my Lord* Æneas: Ff *there my Lord* Æneas? (F^{2-4} *there*,). Pope, Alexander *there? . . . Æneas?* Cam, etc. *there? . . . Æneas!*

ÆNEAS
Come, he is here, my lord: do not deny him.
It doth import him much to speak with me.
PANDARUS Is he here, say you? 'Tis more than I know, I'll be sworn. For my own part, I came in late. What should he do here?
ÆNEAS Who? Nay, then. Come, come, you'll do him wrong ere you are ware. You'll be so true to him, to be false to him. Do not you know of him, but yet go fetch him hither. Go.

Enter Troilus.

TROILUS
How now! What's the matter?
ÆNEAS
My lord, I scarce have leisure to salute you,
My matter is so rash. There is at hand
Paris your brother and Deiphobus,
The Grecian Diomed, and our Antenor
Delivered to us; and for him forthwith,
Ere the first sacrifice, within this hour,
We must give up to Diomedes' hand
The Lady Cressida.
TROILUS Is it so concluded?
ÆNEAS
By Priam and the general state of Troy.
They are at hand and ready to effect it.
TROILUS
How my achievements mock me!
I will go meet them. And, my Lord Æneas,
We met by chance: you did not find me here.
ÆNEAS
Good, good, my lord; the secrets of nature
Have not more gift in taciturnity.

Exeunt Troilus and Æneas.

51 'Tis] Q *its* Ff *'tis* Cam, etc. *'tis* or *'Tis* Kittredge, Alexander *It's* 54 Who?] Q Ff *Who,* Cam, Craig, Deighton, Paradise *Who!* Delius, Chambers, NCE, Alexander *Who!—* Kittredge *Who?* Transformed into exclamation by Theobald *Pho!—* Johnson *Whoo!* 55 you are ware.] From Q. Ff *y'are ware:* Cam, Alexander *you are ware:* Delius, Deighton *you are 'ware.* Craig, Chambers, Paradise, NCE *you're ware* (Craig *'ware*) Kittredge *you are ware.* 56 *Enter Troilus.*] From Ff. Q omits. 60 Deiphobus,] F^1 Deiphœbus, 62 to us; and for him] From Ff. Q *to him, and* Editors follow F. 64 Diomedes'] F^1 Diomeds 65 so concluded?] From Q. Ff *concluded so?* Cam, Craig, Chambers, Kittredge, Alexander follow Q. Delius, Deighton, Paradise, NCE follow F. 68 my] Q F^1 *my* $F^{2, 3}$ *may* F^4 *many* Editors *my* 71 secrets of nature] From Ff. Q *secrets of neighbor* Pandar Cam, etc. follow F.

PANDARUS Is't possible? No sooner got but lost! The devil take Antenor! The young prince will go mad. A plague upon Antenor! I would they had broke 's neck!

Enter Cressida.

CRESSIDA
How now! What's the matter? Who was here?

PANDARUS Ah, ah!

CRESSIDA Why sigh you so profoundly? Where's my lord? Gone? Tell me, sweet uncle, what's the matter?

PANDARUS Would I were as deep under the earth as I am above!

CRESSIDA O the gods! What's the matter?

PANDARUS Prithee, get thee in. Would thou hadst ne'er been born! I knew thou wouldst be his death. O, poor gentleman! A plague upon Antenor!

CRESSIDA Good uncle, I beseech you, on my knees I beseech you, what's the matter?

PANDARUS Thou must be gone, wench, thou must be gone: thou art changed for Antenor. Thou must to thy father, and be gone from Troilus. 'Twill be his death; 'twill be his bane; he cannot bear it.

CRESSIDA
O you immortal gods! I will not go.

PANDARUS
Thou must.

CRESSIDA
I will not, uncle. I have forgot my father:
I know no touch of consanguinity;
No kin, no love, no blood, no soul so near me
As the sweet Troilus. O you gods divine!
Make Cressid's name the very crown of falsehood,
If ever she leave Troilus! Time, force, and death,

Alexander *secrets of neighbour Pandar* Theobald *secret'st things of nature* (but he had not seen Q). Capell conj. *secret'st things in nature* The line seems defective, even in F, and Keightley would read *Good, good, my lord; the secrets of Nature have not More gift in taciturnity than I.* These and other emendations have not survived. Dover Wilson supposes that Q's *neighbor* may have been written *naytur* and have been misread as *naybor* See Duthie: KL, 423. 72 *Exeunt . . . Æneas.*] From Capell. Q Ff Exeunt. 73 lost!] Q *lost*, Ff *lost:* Cam, etc. *lost?* Kittredge *lost.* 75 *Enter Cressida.*] Q Enter Cress. (as though speech-prefix to l. 76). Ff Enter Pandarus and Cressid. after l. 72. 77 Ah, ah'!] From Q. Ff *Ah, ha!* Editors *Ah, ah!* but Paradise *Ah! ha!* 82 Prithee,] Q *Pray thee* F¹ *Prythee* F²˒ ³ *Prethee* F⁴ *Prithee* Cam, etc. *Prithee,* Delius *Pr'ythee,* Kittredge *Prithee* Alexander *Pray thee,* 85, 86 knees I beseech you,] From Ff. Q *knees,* Editors follow F. Delius treats as verse, reading *Good . . . knees/I . . . matter?* 93-96 I have . . . Troilus.] Adapted from *Matthew* xix 5 (Noble: B, 215). 98 force,] Q *force* F¹ *orce*

Do to this body what extremes you can;
But the strong base and building of my love
Is as the very centre of the earth,
Drawing all things to it. I'll go in and weep,—

PANDARUS
Do, do.

CRESSIDA
Tear my bright hair and scratch my praiséd cheeks,
Crack my clear voice with sobs, and break my heart
With sounding Troilus. I will not go from Troy. *Exeunt.*

SCENE III. BEFORE PANDARUS'S HOUSE.

Enter Paris, Troilus, Æneas, Deiphobus, Antenor, Diomedes.

PARIS
It is great morning, and the hour prefixed
For her delivery to this valiant Greek
Comes fast upon. Good my brother Troilus,
Tell you the lady what she is to do,
And haste her to the purpose.

TROILUS Walk into her house.
I'll bring her to the Grecian presently.
And to his hand when I deliver her,
Think it an altar, and thy brother Troilus
A priest, there off'ring to it his own heart. *Exit.*

PARIS
I know what 'tis to love;
And would, as I shall pity, I could help!
Please you walk in, my lords. *Exeunt.*

SCENE IV. AN APARTMENT IN PANDARUS'S HOUSE.

Enter Pandarus and Cressida.

PANDARUS
Be moderate, be moderate.

F^{2-4} omit. 99 extremes] From Q. Ff *extremitie* Editors *extremes* 102 I'll] Q *Ile* Ff *I will* Editors *I'll* but Paradise *I will* SCENE III.] Added by Capell. BEFORE . . . HOUSE.] Added by Theobald. *Enter . . . Diomedes.*] From Q Ff. (Ff Anthenor and Diomedes). The speech-prefixes in this Scene in Q are: Par., Paris; Troy. In F^1: Par.; Troy. 2 For] Q *For* Ff *Of* Cam, Chambers, Kittredge, Alexander *For* Delius, Craig, Deighton, Paradise, NCE *Of* 9 own] Q *owne* Ff omit. Editors *own Exit.*] Q Ff omit. Capell Exit Troilus. 11 pity,] Q *pirty* SCENE IV.] Added by Capell. A . . . HOUSE.] Added by Theobald. *Enter . . . Cressida.*] From Q Ff. The speech-prefixes in this Scene in Q are: Pan.; Cress., Cres.; Troy.; Æneas, Æneas, Æne.; Paris, Par.;

CRESSIDA
Why tell you me of moderation?
The grief is fine, full, perfect, that I taste,
And violenteth in a sense as strong
As that which causeth it. How can I moderate it?
If I could temporise with my affection,
Or brew it to a weak and colder palate,
The like allayment could I give my grief.
My love admits no qualifying dross;
No more my grief, in such a precious loss.

Enter Troilus.

PANDARUS Here, here, here he comes. Ah, sweet ducks!
CRESSIDA O Troilus! Troilus!

Embracing him.

PANDARUS What a pair of spectacles is here! Let me embrace too. 'O heart,' as the goodly saying is,

'O heart, heavy heart,
Why sigh'st thou without breaking?'

where he answers again,

'Because thou canst not ease thy smart
By friendship nor by speaking.'

There was never a truer rhyme. Let us cast away nothing, for we may live to have need of such a verse. We see it, we see it. How now, lambs!

TROILUS
Cressid, I love thee in so strained a purity,
That the blest gods, as angry with my fancy,
More bright in zeal than the devotion which
Cold lips blow to their deities, take thee from me.

Diom. In F¹: Pan.; Cres.; Troy.; Æncas, Æne.; Paris, Par.; Diom., Dio. (On Dio., see note to l. 143.) 4 violenteth] From Q. Ff *no lesse* Editors *violenteth* 5 As that] From Q Ff. F³·⁴ carry to end l. 4. Editors follow Q F¹. 6 affection,] Ff *affection*, Q *affections*, Cam, etc. *affection*, Alexander *affections* 9 dross;] Q *drosse*, Ff *crosse;* (various stops) Editors *dross;* 10 *Enter Troilus.*] After l. 9 in Ff. 11 Ah, ... ducks!] Q *a sweete ducks.* Ff *a sweete ducke.* Capell, Cam, Delius, Chambers, Kittredge, NCE, Alexander *Ah, ... ducks!* Craig, Deighton *Ah! ... ducks.* Paradise *A ... duck!* 12 *Embracing him.*] Added by Malone, and widely followed. Chambers, Kittredge omit. 15-19 'O heart ... speaking.'] In Q Ff all in prose as part of Pandarus's speech. Inverted commas added by editors, but Delius distinguishes the verse by italics and Cam, Chambers and Craig by smaller type. All print the verse as verse, following Pope. On music for these lines of verse, see Sh. Music, 64. 16 sigh'st] Q *sighst* F¹ *sighest* F²·⁴ *sittest* Editors *sigh'st* but Chambers *sighest* 20 us] Q *vs* 23 strained] Q *strain'd* Ff *strange* Editors *strain'd* 26 deities,] Q

CRESSIDA
Have the gods envy?
PANDARUS
Ay, ay, ay, ay. 'Tis too plain a case.
CRESSIDA
And is it true that I must go from Troy?
TROILUS
A hateful truth.
CRESSIDA What, and from Troilus too?
TROILUS
From Troy and Troilus.
CRESSIDA Is't possible?
TROILUS
And suddenly, where injury of chance
Puts back leave-taking, justles roughly by
All time of pause, rudely beguiles our lips
Of all rejoindure, forcibly prevents
Our locked embrasures, strangles our dear vows
Even in the birth of our own labouring breath.
We two, that with so many thousand sighs
Did buy each other, must poorly sell ourselves
With the rude brevity and discharge of one.
Injurious Time now with a robber's haste
Crams his rich thiev'ry up, he knows not how.
As many farewells as be stars in heaven,
With distinct breath and consigned kisses to them,
He fumbles up into a loose adieu,
And scants us with a single famished kiss,
Distasted with the salt of broken tears.
ÆNEAS (*within*)
My lord, is the lady ready?
TROILUS
Hark! you are called. Some say the Genius so
Cries 'Come!' to him that instantly must die.
Bid them have patience; she shall come anon.

dieties, 28 Ay, . . . ay.] Q Ff *I, I, I, I*, 31 Is't] Q F⁴ *Is't*. F¹⁻³ *Ist* Rowe, Cam, etc. *Is it* Paradise, Kittredge, Alexander *Is't* 33 back leave-taking,] Q *back, leaue taking*, justles] Q *iussles* by] Q *by:* 39 ourselves] Q *our selues:* 40 one.] Q *one*, F¹, ² *our* F³, ⁴ *one;* Pope and editors *one* 41 Time now . . . haste] Q *time now . . . hast*, F¹, ² *time; now . . . haste* F³, ⁴ *time, now . . . haste* Cam, etc. *time now . . . haste* (Chambers, Kittredge, NCE *Time*) Delius *time now, . . . haste*, 45 into a] From Q F¹. F² *a* F³, ⁴ *in a* 47 Distasted] From Q. Ff, Delius, Paradise, *Distasting* Cam, etc., Kellner *Distasted* 48 ÆNEAS (*within*)] From Q. Ff Enter Æneas. (F¹ Æneus.), followed by speech-prefix Æneas within. Q omits entry for Æneas. 49, 50 Genius so Cries 'Come!'] F¹*genius so Cries, come* F²⁻⁴ *Genius so Cries, come*, Q Genius

PANDARUS
Where are my tears? Rain, to lay this wind, or my heart will be blown up by the root. *Exit.*

CRESSIDA
I must then to the Grecians?

TROILUS
No remedy.

CRESSIDA
A woeful Cressid 'mongst the merry Greeks!
When shall we see again?

TROILUS
Hear me, my love. Be thou but true of heart.

CRESSIDA
I true! How now! What wicked deem is this?

TROILUS
Nay, we must use expostulation kindly,
For it is parting from us.
I speak not 'Be thou true,' as fearing thee;
For I will throw my glove to Death himself,
That there's no maculation in thy heart.
But 'Be thou true' say I, to fashion in
My sequent protestation. Be thou true,
And I will see thee.

CRESSIDA
O, you shall be exposed, my lord, to dangers
As infinite as imminent. But I'll be true.

TROILUS
And I'll grow friend with danger. Wear this sleeve.

CRESSIDA
And you this glove. When shall I see you?

TROILUS
I will corrupt the Grecian sentinels,
To give thee nightly visitation.
But yet, be true.

Cries so Editors follow F, with inverted commas for *come* or *Come!* 52 tears? Rain,] Q *teares raine* Ff *teares? raine,* 53 the root.] From Ff. Q *my throate.* Editors follow F. Here the Q compositor seems to have misread *th' rote* or *th' roote* and added *my* to make some sense. *Exit.*] Q Ff omit. Theobald Exit Pandarus. 56, 57 When shall . . . Hear me,] As in Q. F^1 erroneously inserted speech-prefix Troy. before *When shall* F^{2-4} then deleted prefix Troy. before l. 57, giving *When shall . . . Hear me,* etc., as Troilus's speech. 57 my] Q omits. Editors admit. heart.] Q Ff, Cam *heart.* Rowe, Chambers, Kittredge, Alexander *heart—* Delius, Craig, Deighton, Paradise, NCE *heart,—* 58 deem] =notion. 63 there's] Q *there is* Ff, editors *there's* 65, 66 My . . . thee.] As in Ff. One line in Q. 69 And . . . sleeve.] One line in Q. Two in Ff, ending *danger; . . . Sleeue.* 70 And . . . you?] One line in Q. Two in Ff, ending *Gloue. . . . you?* 72, 73 To give . . . true.] Two lines in Ff; one in Q.

CRESSIDA O heavens! 'Be true' again!
TROILUS
Hear why I speak it, love:
The Grecian youths are full of quality;
They're loving, well composed with gifts of nature,
And flowing o'er with arts and exercise.
How novelties may move and parts with person,
Alas, a kind of godly jealousy—
Which, I beseech you, call a virtuous sin—
Makes me afeard.
CRESSIDA O heavens! You love me not.
TROILUS
Die I a villain then!
In this I do not call your faith in question,
So mainly as my merit. I cannot sing,
Nor heel the high lavolt, nor sweeten talk,
Nor play at subtle games: fair virtues all,
To which the Grecians are most prompt and pregnant.
But I can tell that in each grace of these
There lurks a still and dumb-discoursive devil
That tempts most cunningly. But be not tempted.
CRESSIDA
Do you think I will?

73 'Be true'] Inverted commas added by editors. 74, 75 Hear . . . it, love: . . . quality;] Q *Here . . . it loue, . . . quality,* F¹ *Heare . . . it; Loue: . . . qualitie,* Malone, Cam, Delius, Craig, Deighton *Hear . . . it, love: . . . quality;* (Malone *love;*) Chambers, Paradise, Kittredge, NCE, Alexander *Hear . . . it, love. . . . quality;* 76 They're loving, well composed with gifts of nature,] Q omits. Ff *Their louing well compos'd, with guift of nature,* Rowe, etc. *They're loving, well compos'd, with gift of Nature,* Theobald followed Rowe, reading *gifts of nature* (no stop). Cam, Craig, Deighton, Paradise, Kittredge, NCE, Alexander *They're loving, well compos'd with gifts of nature,* (Craig, NCE *compos'd,*) Delius, Chambers *Their loving well compos'd with gift of nature,* (Chambers *gifts*). 77 And flowing o'er . . . exercise.] Q *And swelling ore . . . exercise:* Ff *Flawing and swelling ore . . . exercise:* (F²⁻⁴ *Flowing*) Rowe, Theobald, etc., Delius, Craig, Paradise, NCE follow F² (various final stops). Cam supposed that *Flowing* was a marginal correction for *swelling* and this seems probable. Cam, Chambers, Deighton *And flowing o'er . . . exercise:* Kittredge, Alexander follow Cam, reading *exercise.* 78 novelties . . . person,] Q *nouelty . . . portion,* F¹, ² *nouelties . . . person.* F³, ⁴ *novelties . . . person,* Cam, etc. follow F³. Craig, Kittredge *novelty . . . person,* Chambers *novelty . . . person*— parts with person] =talents and charm. 79 Alas, . . . jealousy—] From 2 *Corinthians* xi 2. 81 afeard.] Q *a feard.* F¹⁻³ *affraid.* F⁴, Delius, Paradise, NCE *afraid.* Cam, etc. *afeard.* 85 lavolt,] Also called *lavolta* or *volte*, a dance with a turn of the body, two steps, a high leap and a pause. See Sieveking in Sh. Eng., ii 448. 91 you. . . will?] From Q. F¹ *you . . . will:* F² *not . . . will:* F³, ⁴ *not think, I will.* Editors *you . . . will?*

TROILUS
No.
But something may be done that we will not;
And sometimes we are devils to ourselves,
When we will tempt the frailty of our powers,
Presuming on their changeful potency.
ÆNEAS (*within*)
Nay, good my lord!
TROILUS Come, kiss, and let us part.
PARIS (*within*)
Brother Troilus!
TROILUS Good brother, come you hither;
And bring Æneas and the Grecian with you.
CRESSIDA
My lord, will you be true?
TROILUS
Who, I? Alas, it is my vice, my fault.
Whiles others fish with craft for great opinion,
I with great truth catch mere simplicity;
Whilst some with cunning gild their copper crowns,
With truth and plainness I do wear mine bare.
Fear not my truth. The moral of my wit
Is 'plain and true': there's all the reach of it.

Enter Æneas, Paris, Antenor, Deiphobus, and Diomedes.

Welcome, Sir Diomed! Here is the lady
Which for Antenor we deliver you.
At the port, lord, I'll give her to thy hand;
And by the way possess thee what she is.
Entreat her fair; and, by my soul, fair Greek,
If e'er thou stand at mercy of my sword,
Name Cressid, and thy life shall be as safe
As Priam is in Ilion.
DIOMEDES Fair Lady Cressid,
So please you, save the thanks this prince expects.
The lustre in your eye, heaven in your cheek,
Pleads your fair usage; and to Diomed
You shall be mistress, and command him wholly.

92 No.] Put in separate line by Pope, whom editors follow. 100 true?] $F^{1,2}$ add Exit. 102 Whiles others] From Q F^1. $F^{2,3}$ *Whiles other* F^4 *While others* Cam, etc. *Whiles others* Craig *While others* 107 'plain and true':] Q *plaine and true?* Ff *plaine and true,* Most editors add quotation marks. Johnson printed in italics. Delius —*plain, and true,*— Craig *plain, and true;* Chambers '*Plain and true*'; *Enter . . . Diomedes.*] From Pope. Q omits. Ff Enter the Greekes. after *bare:*, l. 105, where some editors place it. 118 usage;] Q $F^{3,4}$ *usage,* $F^{1,2}$

TROILUS
Grecian, thou dost not use me courteously
To shame the seal of my petition to thee
In praising her. I tell thee, lord of Greece,
She is as far high-soaring o'er thy praises
As thou unworthy to be called her servant.
I charge thee use her well, even for my charge;
For, by the dreadful Pluto, if thou dost not,
Though the great bulk Achilles be thy guard,
I'll cut thy throat.
DIOMEDES O, be not moved, Prince Troilus.
Let me be privileged by my place and message
To be a speaker free. When I am hence
I'll answer to my lust; and know you, lord,
I'll nothing do on charge. To her own worth
She shall be prized; but that you say 'Be't so,'
I speak it in my spirit and honour 'No!'
TROILUS
Come, to the port. I'll tell thee, Diomed,
This brave shall oft make thee to hide thy head.
Lady, give me your hand; and, as we walk,
To our own selves bend we our needful talk.

Exeunt Troilus, Cressida, and Diomedes.

Sound trumpet.

visage, Editors *usage;* 121 seal] Q Ff *seale* or *Seal* Warburton, in Theobald, argued for reading *zeal* and Theobald thought that "to *shame* the *Seal* of a Petition, carries no sensible Idea . . ."; but Troilus represents his 'charge' to Diomed as like a written petition, with his seal upon it; and Diomed's attitude to Cressida is an affront to Troilus. Theobald, etc., Cam, Craig, Chambers, Deighton, Paradise, NCE, Alexander *zeal* Delius, Kittredge *seal* to thee] Q *to thee:* Ff *towards*, Editors *to thee* 122 In] Q *In* Ff *I* Editors *In* 131 I'll . . . lust;] Various emendations of *my lust*; such as Pope, Theobald *my list*, Collier *thy last*, Staunton *my trust*, etc. Deighton, NCE explain the phrase as "I'll do as I please"; and Delius explains similarly. Schmidt gives: "I'll do at pleasure." These and other explanations seem to miss a point of some importance in the plot. *to* here has the meaning of *concerning*, or *as for*; Diomed is giving Troilus a pretence of good intention which he subsequently violates. In this view Diomed's meaning (ll. 129-131) is: "Let the occasion give me, in speaking to Cressida, a freedom of speech (which need not perturb you); and, as for my lust when I am hence, I'll be responsible for that." *Cf. Winter's Tale* v iii 152: "where we may leisurely Each one demand, and *answer to* his part Performed in this wide gap of time, . . ." know you, lord,] Q *know you Lord* F^{1-3} *know my Lord*; F^4 *know, my Lord*, 134 I] Q *I* Ff *Ile* or *I'le* Cam, etc. *I'll* Kittredge, Alexander *I* 135 Come,] Q Ff, Chambers *Come* Theobald, Cam, etc. *Come*, port. I'll] Q *port Ile* 137 we] Q Ff *we* Craig *you* 138 *Exeunt . . . Diomedes.*]

PARIS
Hark! Hector's trumpet.
ÆNEAS How have we spent this morning!
The Prince must think me tardy and remiss,
That swore to ride before him to the field.
PARIS
'Tis Troilus' fault. Come, come, to field with him.
DEIPHOBUS
Let us make ready straight.
ÆNEAS
Yea, with a bridegroom's fresh alacrity,
Let us address to tend on Hector's heels.
The glory of our Troy doth this day lie
On his fair worth and single chivalry. *Exeunt.*

SCENE V. THE GRECIAN CAMP. LISTS SET OUT.

Enter Ajax, armed; Achilles, Patroclus, Agamemnon, Menelaus, Ulysses, Nestor, Calchas, &c.

AGAMEMNON
Here art thou in appointment fresh and fair,
Anticipating time with starting courage.
Give with thy trumpet a loud note to Troy,
Thou dreadful Ajax, that the appalléd air
May pierce the head of the great combatant
And hale him hither.
AJAX Thou, trumpet, there's my purse.

From Malone. Q Ff omit. *Sound trumpet.*] From Ff. Q omits. Cam A trumpet sounds. Delius, Craig, Deighton Trumpet sounded. Chambers Trumpet within. Paradise, Kittredge, NCE, Alexander follow F. 139 Hark!] Q *Harke* Ff *Harke,* morning!] Q $F^{3, 4}$ *morning?* $F^{1, 2}$ *morning* Editors *morning!* 141 to the] Q *to the* Ff *in the* Cam, etc. to the Paradise, NCE *in the* 142 him.] Q adds Exeu. Ff Exeunt. Cam, etc. omit. NCE Exit. 143-147 DEIPHOBUS . . . chivalry.] Q omits. Editors admit. 143 DEIPHOBUS] From Malone. Ff Dio. Editors prefix for Deiphobus. 147 *Exeunt.*] Added by Rowe. SCENE V.] Added by Capell. THE . . . OUT.] Added by Cam after Capell. *Enter . . . &c.*] From Q Ff (F^1 Nestcr, Calcas, Q Nester,). Many editors rearrange order of names. The speech-prefixes in this Scene in Q are: Aga., Agam.; Aiax; Vliss., Vlis.; Achil.; Diom.; Nest.; Men., Mene.; Patro., Patr.; Cres.; All; Æne., Ene.; Troy., Troyl., Tro.; Hect. In F^1: Aga.; Aia., Aiax; Vlis.; Vlys.; Achil.; Dio., Diom.; Nest., Ne.; Mene., Men.; Patro., Patr.; Cres.; All; Æne.; Troy.; Hect. 2 time with . . . courage.] From Theobald, who notes: "The Poet seems to mean, that *Ajax* shew'd his starting Courage in coming into the Field before the Challenger." Q Ff *time. With . . . courage,* Editors follow Theobald, except Deighton, Paradise who follow Q F. 5, 6 May . . . hither.] As in Ff. Prose in Q.

Now crack thy lungs, and split thy brazen pipe.
Blow, villain, till thy spheréd bias cheek
Outswell the colic of puffed Aquilon.
Come, stretch thy chest, and let thy eyes spout blood:
Thou blowest for Hector.

Trumpet sounds.

ULYSSES
No trumpet answers.
ACHILLES 'Tis but early days.
AGAMEMNON
Is not yond Diomed, with Calchas' daughter?
ULYSSES
'Tis he, I ken the manner of his gait:
He rises on the toe. That spirit of his
In aspiration lifts him from the earth.

Enter Diomedes, with Cressida.

AGAMEMNON
Is this the Lady Cressid?
DIOMEDES Even she.
AGAMEMNON
Most dearly welcome to the Greeks, sweet lady.
NESTOR
Our general doth salute you with a kiss.
ULYSSES
Yet is the kindness but particular:
'Twere better she were kissed in general.
NESTOR
And very courtly counsel. I'll begin.
So much for Nestor.
ACHILLES
I'll take that winter from your lips, fair lady.
Achilles bids you welcome.

8 spheréd bias] =swollen. 9 colic] Q *collick* F¹, ² *collicke* F³, ⁴ *Cholick* Means stomach-ache. *Cf. 1 Henry IV* III i 29. 11 blowest] From Q Ff. Pope, Cam, etc. *blow'st* Chambers, Kittredge, Alexander *blowest Trumpet sounds.*] Added by Hanmer, whom editors follow. Noted by Naylor, 160, that this and l. 117 are two of the few exceptions in Shakespeare where an alarum is identified with trumpets and not drums. See also Cowling, 50. 13 Is not yond] From Q. F¹ *Is not yong* F² *Is not young* F³, ⁴ *Is't not young* Editors follow Q. 15 the toe.] Q *the too:* Ff *the toe:* 16 *Enter . . . Cressida.*] Q F¹ omit. F², ³ Enter Dio. Cres. after *days.*, l. 12. F⁴ Enter Diomede and Cressid. after *days.* 18 Most . . . lady.] As in Q. Prose in Ff. 18, 23, 25, 29] Collier adds S.D. Kissing her. Chambers, Kittredge Kisses her. 20-23 Yet . . . Nestor.] Prose in Q Ff. Verse in Editors, following Pope. 20 the] Q F¹

MENELAUS
I had good argument for kissing once.
PATROCLUS
But that's no argument for kissing now;
For thus popped Paris in his hardiment,
And parted thus you and your argument.
ULYSSES
O deadly gall, and theme of all our scorns!
For which we lose our heads to gild his horns.
PATROCLUS
The first was Menelaus' kiss: this, mine.
Patroclus kisses you.
MENELAUS O, this is trim!
PATROCLUS
Paris and I kiss evermore for him.
MENELAUS
I'll have my kiss, sir. Lady, by your leave.
CRESSIDA
In kissing, do you render or receive?
PATROCLUS
Both take and give.
CRESSIDA I'll make my match to live,
The kiss you take is better than you give:
Therefore no kiss.
MENELAUS
I'll give you boot, I'll give you three for one.
CRESSIDA
You are an odd man: give even, or give none.
MENELAUS
An odd man, lady! Every man is odd.
CRESSIDA
No, Paris is not; for, you know, 'tis true,
That you are odd, and he is even with you.
MENELAUS
You fillip me o' th' head.
CRESSIDA No, I'll be sworn.

the F$^{2-4}$ *your* Editors *the* 29 And . . . argument.] From Q. Ff omit. Editors admit. 33 Patroclus] Q Patrolus you.] Collier adds Kissing her again. Kittredge Kisses her again. Chambers, Alexander Kisses her again. after *mine*— in l. 32. (Chambers *mine*.) 37 PATROCLUS] Q Ff Patr. Tyrwhitt conj., Grant White, Chambers, Kittredge Menelaus. 38, 39 The . . . kiss.] One line in Q. Prose in Ff. Verse in Pope, Cam, etc. 41 You are] From Q Ff. Capell, Cam, etc. *You're* Chambers, Paradise, Kittredge, Alexander *You are* 45 o' th'] Q *a' th* F$^{1-3}$ *a' th'* F^{4} *o' th'* Cam, Delius, Craig, Deighton *o' the* Chambers *a' the* Paradise, Kittredge, NCE, Alexander *o' th'*

ULYSSES
It were no match, your nail against his horn.
May I, sweet lady, beg a kiss of you?
CRESSIDA
You may.
ULYSSES I do desire it.
CRESSIDA Why, beg then!
ULYSSES
Why then, for Venus' sake, give me a kiss
When Helen is a maid again, and his.
CRESSIDA
I am your debtor: claim it when 'tis due.
ULYSSES
Never's my day, and then a kiss of you.
DIOMEDES
Lady, a word: I'll bring you to your father.

Exit with Cressida.

NESTOR
A woman of quick sense.
ULYSSES Fie, fie upon her!
There's language in her eye, her cheek, her lip,
Nay, her foot speaks. Her wanton spirits look out
At every joint and motive of her body.
O, these encounterers, so glib of tongue,
That give a coasting welcome ere it comes,
And wide unclasp the tables of their thoughts
To every ticklish reader! set them down
For sluttish spoils of opportunity,
And daughters of the game.

48 then!] Q *then.* F^1 *then?* F^4 *then.* Johnson conj. *two.* Modern editors *then.* 50 his.] Q Ff, Paradise, NCE *his*— Cam, etc. *his.* Chambers *his,* 53, 54 DIOMEDES . . . father. NESTOR . . . sense.] As in Q Ff. Theobald transposes these two lines. Editors follow Q F. 53 *Exit with Cressida.*] Q Ff omit. Theobald, Delius, Craig, Deighton, Paradise Diomedes leads out Cressida. Cam, Chambers, Kittredge, NCE, Alexander Exit with Cressida. 55 There's] Q *Ther's* F^1 *Ther's a* F^2 *Ther's* $F^{3,4}$, editors *There's* 58 encounterers,] From Q F^1. F^{2-4} *encounters* Editors *encounterers,* (some omit comma as in Q Ff). 59 a coasting] From Q Ff. Theobald conj., M. Mason, conj., Cam, Chambers, Deighton, NCE *accosting* Theobald, Delius, Craig, Paradise, Alexander *a coasting To coast*=to approach, advance: *cf. Venus and Adonis,* 870. 60 unclasp] Q *vnclapse* 61 ticklish] From Q. Ff *tickling* Cam, Chambers, Deighton, Kittredge, Alexander *ticklish* Delius, Craig, Paradise, NCE *tickling* 63 game. . . . *within.*] S.D. added by Theobald. Q *game.* Flowrish enter all of Troy. Ff *game.* Exeunt. Enter all of Troy, Hector, Paris, Æneas, Helenus and Attendants. Florish. (F^{2-4} omit Florish.)

Trumpet within.

ALL
The Trojans' trumpet.

AGAMEMNON Yonder comes the troop.

Flourish. Enter Hector, armed; Paris, Æneas, Helenus, Troilus, and other Trojans, with Attendants.

ÆNEAS
Hail, all the state of Greece! What shall be done
To him that victory commands? Or do you purpose
A victor shall be known? Will you the knights
Shall to the edge of all extremity
Pursue each other, or shall they be divided
By any voice or order of the field?
Hector bade ask.

AGAMEMNON Which way would Hector have it?

ÆNEAS
He cares not: he'll obey conditions.

ACHILLES
'Tis done like Hector; but securely done,
A little proudly, and great deal misprizing
The knight opposed.

ÆNEAS If not Achilles, sir,
What is your name?

ACHILLES If not Achilles, nothing.

ÆNEAS
Therefore Achilles. But, whate'er, know this:
In the extremity of great and little,
Valour and pride excel themselves in Hector,
The one almost as infinite as all,
The other blank as nothing. Weigh him well,
And that which looks like pride is courtesy.
This Ajax is half made of Hector's blood;

64 *Enter . . . Attendants.*] Based on Malone and F. See note to l. 63. 65 the] Q *the* Ff *you* Cam, Chambers, Deighton, Kittredge, Alexander *the* Delius, Craig, Paradise, NCE *you* 69 they] Q, Cam, Chambers, Kittredge, Alexander *they* Ff, Delius, Craig, Deighton, Paradise, NCE omit. 70, 71 By . . . field? . . . ask.] As in Rowe. Q, in one line, *By . . . field, . . . aske?* Ff, in one line, *By . . . voyce, . . . field: . . . aske?* 73 ACHILLES] Q Ff Aga. Theobald's change, following Dryden's version, generally adopted. Theobald thought it absurd that Agamemnon should disparage Hector for pride, and that Æneas should immediately say: "If not Achilles, Sir, what is your Name?" and then desire him to note that Hector was as void of pride as he was full of valour. 74 misprizing] Q *misprising:* Ff *disprising* Cam, etc. *misprizing* Delius, NCE *disprizing* Craig, Chambers, Paradise *misprising* 75, 76 If . . . name?] As in Pope. One line in Q Ff. Editors follow Pope.

In love whereof, half Hector stays at home;
Half heart, half hand, half Hector comes to seek
This blended knight, half Trojan and half Greek.

ACHILLES

A maiden battle then? O, I perceive you.

Enter Diomedes.

AGAMEMNON

Here is Sir Diomed. Go, gentle knight,
Stand by our Ajax. As you and Lord Æneas
Consent upon the order of their fight,
So be it; either to the uttermost,
Or else a breath. The combatants being kin
Half stints their strife before their strokes begin.

Ajax and Hector enter the lists.

ULYSSES

They are opposed already.

AGAMEMNON

What Trojan is that same that looks so heavy?

ULYSSES

The youngest son of Priam, a true knight,
Not yet mature, yet matchless, firm of word,
Speaking in deeds and deedless in his tongue,
Not soon provoked nor being provoked soon calmed,
His heart and hand both open and both free;
For what he has he gives, what thinks he shows;
Yet gives he not till judgement guide his bounty,
Nor dignifies an impair thought with breath:
Manly as Hector, but more dangerous;
For Hector in his blaze of wrath subscribes
To tender objects, but he in heat of action

85 seek] Q *seeke:* 87 then?] Q *then,* Ff *then?* 88 *Enter Diomedes.*] Added by Pope. 92 breath.] Q *breath,* Ff *breach:* Editors *breath:* or *breath.* (=a bout of exercise). 93 *Ajax . . . lists.*] Added from Capell, and generally adopted. Chambers Ajax and Hector prepare to fight. 94, 95 ULYSSES They . . . already. AGAMEMNON What . . . heavy?] From Ff. Q Vlisses: *what Troyan . . . so heauy?* Editors follow F. Q thus adds a line Vlisses: *what . . . heauy?* to Agamemnon's ll. 88-93 and omits "ULYSSES They . . . already. AGAMEMNON" 96 The . . . knight,] From Q. Ff:

The yongest Sonne of Priam;
A true Knight; they call him Troylus;

Editors follow Q. Cam remarks that Q is probably the true text as "they call him Troilus" occurs later at l. 108. 98 Speaking in] From Ff. Q *Speaking* Editors follow F. 100, 101 free; For] Q *free. For* $F^{1, 3, 4}$ *free: For* F^{2} *free For* Cam, etc. *free; For* Chambers, Kittredge *free, For* 103 impair] Q *impare*

Is more vindicative than jealous love.
They call him Troilus, and on him erect
A second hope, as fairly built as Hector.
Thus says Æneas, one that knows the youth
Even to his inches, and with private soul
Did in great Ilion thus translate him to me.

Alarum. Hector and Ajax fight.

AGAMEMNON
They are in action.
NESTOR
Now, Ajax, hold thine own!
TROILUS Hector, thou sleep'st!
Awake thee!
AGAMEMNON
His blows are well disposed. There, Ajax!
DIOMEDES
You must no more.

Trumpets cease.

ÆNEAS Princes, enough, so please you.
AJAX
I am not warm yet: let us fight again.
DIOMEDES
As Hector pleases.
HECTOR Why, then will I no more.
Thou art, great lord, my father's sister's son,
A cousin-german to great Priam's seed.
The obligation of our blood forbids
A gory emulation 'twixt us twain.
Were thy commixtion Greek and Trojan so,
That thou couldst say 'This hand is Grecian all,
And this is Trojan; the sinews of this leg
All Greek, and this all Troy; my mother's blood
Runs on the dexter cheek, and this sinister
Bounds in my father's'; by Jove multipotent,
Thou shouldst not bear from me a Greekish member
Wherein my sword had not impressure made

F1, 2 *impaire* F3, 4 *impair* Johnson conj., Delius, Craig *impure* Cam, Chambers, Paradise, Kittredge, NCE, Alexander *impair* Deighton *impare* NED glosses *impair* as "? unsuitable, unfit, inferior." Kittredge as "unbalanced, unfit." 107 vindicative] F1 *vindecatiue* 112 *Hector . . . fight.*] Added by Rowe. 114, 115 Hector . . . thee!] As in Steevens. One line in Q Ff. 116 disposed. There,] Q *dispo'd, there* Ff *dispos'd there* (F4 *there,*). *Trumpets. cease.*] From Q Ff. (F1 trumpets). 124 commixtion] From Q F4. F1-3

Of our rank feud: but the just gods gainsay
That any drop thou borrowed'st from thy mother,
My sacred aunt, should by my mortal sword
Be drained! Let me embrace thee, Ajax.
By him that thunders, thou hast lusty arms:
Hector would have them fall upon him thus.
Cousin, all honour to thee!

AJAX
I thank thee, Hector.
Thou art too gentle and too free a man.
I came to kill thee, cousin, and bear hence
A great addition earnéd in thy death.

HECTOR
Not Neoptolemus so mirable,
On whose bright crest Fame with her loud'st Oyes
Cries 'This is he,' could promise to himself
A thought of added honour torn from Hector.

ÆNEAS
There is expectance here from both the sides
What further you will do.

HECTOR
We'll answer it:
The issue is embracement. Ajax, farewell.

AJAX
If I might in entreaties find success,—
As seld I have the chance—I would desire
My famous cousin to our Grecian tents.

DIOMEDES
'Tis Agamemnon's wish: and great Achilles
Doth long to see unarmed the valiant Hector.

HECTOR
Æneas, call my brother Troilus to me;
And signify this loving interview
To the expecters of our Trojan part.
Desire them home. Give me thy hand, my cousin:
I will go eat with thee, and see your knights.

Agamemnon and the rest of the Greeks come forward.

AJAX
Great Agamemnon comes to meet us here.

commixion, 131 made] Q *made*. 132 Of . . . feud:] From Ff. Q omits. Editors admit. 133 drop] Ff *drop* Q *day* Editors *drop* borrowed'st] $F^{1,2}$ *borrwd'st* 142 Neoptolemus so mirable,] From Q Ff, = N. so marvellous, Earlier editors proposed changes, as Hanmer *Neoptolemus' sire so mirable*, Johnson *Neoptolemus th' admirable*, Modern editors follow Q F. 143 Oyes] Q Ff (*O yes*) Cam, etc. *Oyes* or *oyes* Delius oyez Chambers *O, yes!* 144 'This is he,'] Quotation marks added by editors. could] F^1 *could'st* 158 *Agamemnon . . . forward.*] Added by Rowe. Ff Enter Agamemnon and the rest. Q omits. Cam, etc. omit. Paradise, Kittredge, NCE, Alexander follow Rowe.

HECTOR
The worthiest of them tell me name by name;
But for Achilles, my own searching eyes
Shall find him by his large and portly size.
AGAMEMNON
Worthy all arms! as welcome as to one
That would be rid of such an enemy;
But that's no welcome. Understand more clear,
What's past and what's to come is strewed with husks
And formless ruin of oblivion;
But in this extant moment, faith and troth,
Strained purely from all hollow bias-drawing,
Bids thee, with most divine integrity,
From heart of very heart, great Hector, welcome.
HECTOR
I thank thee, most imperious Agamemnon.
AGAMEMNON (*to Troilus*)
My well-famed lord of Troy, no less to you.
MENELAUS
Let me confirm my princely brother's greeting:
You brace of warlike brothers, welcome hither.
HECTOR
Who must we answer?
ÆNEAS The noble Menelaus.
HECTOR
O, you, my lord! By Mars his gauntlet, thanks!
Mock not, that I affect th' untraded oath:
Your quondam wife swears still by Venus' glove.
She's well, but bade me not commend her to you.
MENELAUS
Name her not now, sir: she's a deadly theme.
HECTOR
O, pardon: I offend.
NESTOR
I have, thou gallant Trojan, seen thee oft,
Labouring for destiny, make cruel way
Through ranks of Greekish youth; and I have seen thee,

161 my] Q *my* Ff *mine* Cam, Kittredge, Alexander *my* Delius, Craig, Chambers, Deighton, Paradise, NCE *mine* 163 all] Q *all* Ff *of* Cam, etc. *of* Kittredge, Alexander *all* 165-170 But . . . integrity,] From Ff. Q omits. Editors admit. 169 bias-drawing,] From Theobald. F^{1-3} *bias drawing:* F^{4} *bias drawing*, Chambers follows F^{1}. 176 Who] Q F^{1} *Who* F^{2-4}, Johnson Craig *Whom* 178 that I . . . th' untraded oath:] Q *thy affect, the vntraded earth*) Ff *that I . . . th' vntraded Oath*, Editors follow F, Cam, Craig, Deighton, Paradise, Alexander reading *the . . . oath;* Delius *the . . . oath:* Chambers *the . . . oath.* Kittredge *th' . . . oath;* NCE *th' . . . oath*, 179 quondam] Q quandom

As hot as Perseus, spur thy Phrygian steed,
Despising many forfeits and subduements,
When thou hast hung thy advanced sword i' th' air,
Not letting it decline on the declined,
That I have said to some my standers by
'Lo, Jupiter is yonder, dealing life!'
And I have seen thee pause and take thy breath,
When that a ring of Greeks have hemmed thee in,
Like an Olympian wrestling. This have I seen;
But this thy countenance, still locked in steel,
I never saw till now. I knew thy grandsire,
And once fought with him. He was a soldier good;
But, by great Mars the captain of us all,
Never like thee. Let an old man embrace thee;
And, worthy warrior, welcome to our tents.

ÆNEAS
'Tis the old Nestor.

HECTOR
Let me embrace thee, good old chronicle,
That hast so long walked hand in hand with time:
Most reverend Nestor, I am glad to clasp thee.

NESTOR
I would my arms could match thee in contention,
As they contend with thee in courtesy.

HECTOR
I would they could.

NESTOR
Ha!
By this white beard, I'd fight with thee to-morrow:
Well, welcome, welcome! I have seen the time—

ULYSSES
I wonder now how yonder city stands
When we have here her base and pillar by us.

HECTOR
I know your favour, Lord Ulysses, well.
Ah, sir, there's many a Greek and Trojan dead

187 Despising many] From Q. Ff *And seeme thee scorning* Cam, Craig, Chambers, Deighton, Kittredge, Alexander follow Q. Delius, Paradise, NCE follow F. 188 thy] Q *th'* Ff *thy* Editors *thy* advanced . . . i' th'] Chambers *advanced . . . in the* 190 to some] From Q. Ff *vnto* Cam, etc. *to some* Delius, NCE *unto* 193 hemmed] Ff *hem'd* or *hemm'd* Q *shrupd* Schmidt marks *shrupd* as unintelligible. 194 wrestling.] Q $F^{3,4}$ *wrastling*. 199 Let] Q *O let* Ff *Let* Cam, etc. *Let* Alexander *O, let* old man] F^{1} *oldman* 206 As . . . courtesy.] From Ff. Q omits. Editors admit. 208-210 Ha! . . . time—] Prose in Ff. Two lines in Q, ending *to morrow. . . . time.* 210 time—] Q $F^{1,2}$ *time.* $F^{3,4}$ *time*— Cam, NCE, Alexander *time.* Delius, Chambers, Deighton, Paradise,

Since first I saw yourself and Diomed
In Ilion, on your Greekish embassy.

ULYSSES
Sir, I foretold you then what would ensue.
My prophecy is but half his journey yet;
For yonder walls, that pertly front your town,
Yon towers, whose wanton tops do buss the clouds,
Must kiss their own feet.

HECTOR I must not believe you.
There they stand yet: and modestly I think,
The fall of every Phrygian stone will cost
A drop of Grecian blood. The end crowns all,
And that old common arbitrator, Time,
Will one day end it.

ULYSSES So to him we leave it.
Most gentle and most valiant Hector, welcome.
After the general, I beseech you next
To feast with me and see me at my tent.

ACHILLES
I shall forestall thee, Lord Ulysses, thou!
Now, Hector, I have fed mine eyes on thee:
I have with exact view perused thee, Hector,
And quoted joint by joint.

HECTOR Is this Achilles?

ACHILLES
I am Achilles.

HECTOR
Stand fair, I pray thee. Let me look on thee.

ACHILLES
Behold thy fill.

HECTOR Nay, I have done already.

ACHILLES
Thou art too brief. I will the second time,
As I would buy thee, view thee limb by limb.

HECTOR
O, like a book of sport thou'lt read me o'er;

Kittredge *time*— Craig *time*.— 219 pertly] Q F¹ *pertly* F²⁻⁴ *partly* 220 Yon] Q *Yon* Ff *Yond* Cam, etc. *Yond* Kittredge *Yon* 225, 226 And . . . end it.] As in Ff. One line in Q. 230 Ulysses, thou!] Q Vlisses *thou:* Ff Vlysses, *thou:* Theobald Ulysses;— *thou!* Editors *Ulysses, thou!* Tyrwhitt conjectured *though* for *thou* and Keightley favoured it. 232, 233 I . . . joint.] As in Ff. One line in Q. 233 quoted] = observed. 235 pray thee.] Q *pray thee*, F¹, ² *prythee*, F³, ⁴ *prithee*, Cam, etc. follow Q (various stops). Paradise, NCE *prithee;* 238 view thee] From Q. Ff *view thee*, 239 book of sport] An allusion to those who hope to be expert in a sport by buying a book on it. *Cf.* the foolish Stephano in *Every Man in his Humor*, 1 i 37: "I haue bought

But there's more in me than thou understand'st.
Why dost thou so oppress me with thine eye?

ACHILLES

Tell me, you heavens, in which part of his body
Shall I destroy him? whether there, or there, or there?
That I may give the local wound a name,
And make distinct the very breach whereout
Hector's great spirit flew. Answer me, heavens!

HECTOR

It would discredit the blest gods, proud man,
To answer such a question. Stand again!
Think'st thou to catch my life so pleasantly
As to prenominate in nice conjecture
Where thou wilt hit me dead?

ACHILLES I tell thee, yea.

HECTOR

Wert thou an oracle to tell me so,
I'd not believe thee. Henceforth guard thee well;
For I'll not kill thee there, nor there, nor there;
But, by the forge that stithied Mars his helm,
I'll kill thee everywhere, yea, o'er and o'er.
You wisest Grecians, pardon me this brag:
His insolence draws folly from my lips;
But I'll endeavour deeds to match these words,
Or may I never—

AJAX Do not chafe thee, cousin.
And you, Achilles, let these threats alone
Till accident or purpose bring you to't.
You may have every day enough of Hector,
If you have stomach. The general state, I fear,
Can scarce entreat you to be odd with him.

HECTOR

I pray you, let us see you in the field.
We have had pelting wars since you refused
The Grecians' cause.

ACHILLES Dost thou entreat me, Hector?

me a hawke, . . . and bells and all; I lacke nothing but a booke to keepe it by." (Johnson, iii, p. 198; also p. 305). 241 dost] Q *doost* Ff *doest* Rowe, Cam, etc. *dost* 243 or there, or there?] Q Ff *or there, or there,* Cam, etc. *or there, or there?* 252 an] Q *an* Ff *the* Cam, Craig, Chambers, Kittredge, Alexander *an* Delius, Deighton, Paradise, NCE *the* 255 stithied] Q *stichied* Ff *stythied* Supposing *stithy* meant an anvil, Theobald read *smithied* Editors *stithied* 263 have] F^1 omits. 265 odd] =at odds, at variance. 267, 268 We . . . cause.] As in Ff. One line in Q, reading *refusd,* 267 pelting] =paltry, petty.

To-morrow do I meet thee, fell as death:
To-night all friends.

HECTOR Thy hand upon that match.

AGAMEMNON
First, all you peers of Greece, go to my tent:
There in the full convive we. Afterwards,
As Hector's leisure and your bounties shall
Concur together, severally entreat him.
Beat loud the tabourines, let the trumpets blow,
That this great soldier may his welcome know.

Exeunt all but Troilus and Ulysses.

TROILUS
My Lord Ulysses, tell me, I beseech you,
In what place of the field doth Calchas keep?

ULYSSES
At Menelaus' tent, most princely Troilus.
There Diomed doth feast with him to-night,
Who neither looks upon the heaven nor earth,
But gives all gaze and bent of amorous view
On the fair Cressid.

TROILUS
Shall I, sweet lord, be bound to you so much,
After we part from Agamemnon's tent,
To bring me thither?

ULYSSES You shall command me, sir.
As gentle tell me, of what honour was
This Cressida in Troy? Had she no lover there
That wails her absence?

TROILUS
O, sir, to such as boasting show their scars,
A mock is due. Will you walk on, my lord?
She was beloved, she loved; she is, and doth:
But still sweet love is food for fortune's tooth. *Exeunt.*

269, 270 To-morrow . . . friends.] As in Ff. One line in Q. 270 hand] $F^{2, 3}$ *hands* 272 we.] Q *we:* Ff *you:* Cam, Delius, Deighton *we:* Craig *we* Kittredge *we.* Chambers, Alexander *we;* Paradise, NCE *you.* 274, 275 him. Beat . . . tabourines,] Ff *him. Beat lowd the Taborins,* ($F^{2, 3}$ Taborines,) Q *him To taste your bounties,* Editors *him. Beat . . . tabourines,* (Kittredge *tabourins,* Chambers —*Beat*) The *tabourine* was the full-sized military drum, like the modern side-drum (Naylor, 157). 276 *Exeunt . . . Ulysses.*] Q Ff Exeunt. Rowe Exeunt. Manent Troilus and Ulysses. 281 upon . . . earth,] From Q. Ff *on heauen, nor on earth,* Cam, Craig, Chambers, Deighton, Kittredge, Alexander follow Q. Delius, Paradise, NCE follow F. 284 you] Q *you* Ff *thee* Cam, etc. *you* Craig, Paradise, NCE *thee* 287 As] Ff *As* Q *But* Editors *As* 292 beloved, she loved;] From Ff. Q *beloued my Lord,* Editors follow F.

ACT V

SCENE I. THE GRECIAN CAMP. BEFORE ACHILLES' TENT.

Enter Achilles and Patroclus.

ACHILLES
I'll heat his blood with Greekish wine to-night,
Which with my scimitar I'll cool to-morrow.
Patroclus, let us feast him to the height.

PATROCLUS
Here comes Thersites.

Enter Thersites.

ACHILLES How now, thou core of envy!
Thou crusty batch of nature, what's the news?

THERSITES Why, thou picture of what thou seem'st, and idol of idiot-worshippers, here's a letter for thee.

ACHILLES From whence, fragment?

THERSITES Why, thou full dish of fool, from Troy.

PATROCLUS Who keeps the tent now?

THERSITES The surgeon's box, or the patient's wound.

PATROCLUS Well said, adversity! and what need these tricks?

THERSITES Prithee, be silent, boy: I profit not by thy talk. Thou art thought to be Achilles' male varlet.

PATROCLUS Male varlet, you rogue! What's that?

THERSITES Why, his masculine whore. Now, the rotten diseases of the south, the guts-griping ruptures, cararrhs, loads o' gravel i' th' back, lethargies, cold palsies, raw eyes, dirt-rotten livers,

ACT V SCENE I.] Added by Rowe. THE . . . TENT.] Added by Cam after Rowe. The speech-prefixes in this Scene in Q are: Ach., Achil.; Pat.; The., Ther.; Aga.; Aiax; Hect.; Vlis.; Mene.; Dio. In F^1: Achil., Ach.; Pat., Patr., Patro.; Ther.; Aga., Agam.; Aiax; Hect.; Vlys.; Men.; Dio. 2 scimitar] Q F^1 *Cemitar* $F^{2, 3}$ *Semitar* F^4 omits l. 2. 4 core] Ff *core* Q *curre* Editors *core* 10 tent] Pun: see II ii 16. 12 need these] Q *needs this* Ff *need these* Cam, etc. *need these* Kittredge, Alexander *needs these* tricks?] Q *tricks*, 13 boy:] Q *box* 14 thought] Ff *thought* Q *said* Cam, etc. *thought* Alexander *said* 14, 15 varlet] Q F^{1-3} *varlot* F^4 *Varlet* Cam, etc. *varlet* Kittredge *varlot* There is doubtless in *varlot* a play of words on *harlot*, but it seems unnecessary to retain the Q F spelling *varlot* which was an ordinary variant of *varlet*. 17 the guts-griping ruptures,] Q *the guts griping ruptures:* F^{1-3} *guts-griping Ruptures*, F^4 *Guts-griping, Ruptures* Cam, etc. *guts-griping, ruptures*, Paradise, Alexander *guts-griping ruptures*, catarrhs,] Q omits. F^{1-3} *Catarres*, F^4 *Catarrhs*, o'] Q F^{1-3} *a* F^4 *o'* Editors *o'* except Chambers *a'* 18 i' th'] Q *in the* Ff *i' th'* Cam, etc. *i' the* Chambers, Paradise, Kittredge, NCE *i' th'* Alexander *in the* back,] F^{2-4} *backs*, 18-21 raw eyes, . . . tetter,] From Q, reading *durtrotten*, . . . *whissing* . . . *impostume. Sciaticaes lime-kills* Ff *and the like*, Editors follow

wheezing lungs, bladders full of imposthume, sciaticas, lime-kilns i' th' palm, incurable bone-ache, and the rivelled fee-simple of the tetter, take and take again such preposterous discoveries!

PATROCLUS Why, thou damnable box of envy, thou, what mean'st thou to curse thus?

THERSITES Do I curse thee?

PATROCLUS Why, no, you ruinous butt, you whoreson indistinguishable cur, no.

THERSITES No! why art thou then exasperate, thou idle immaterial skein of sleave silk, thou green sarcenet flap for a sore eye, thou tassel of a prodigal's purse, thou? Ah, how the poor world is pestered with such water-flies, diminutives of nature!

PATROCLUS Out, gall!

THERSITES Finch-egg!

ACHILLES

My sweet Patroclus, I am thwarted quite
From my great purpose in to-morrow's battle.
Here is a letter from Queen Hecuba,
A token from her daughter, my fair love,
Both taxing me and gaging me to keep
An oath that I have sworn. I will not break it.
Fall Greeks, fail fame, honour or go or stay:
My major vow lies here, this I'll obey.
Come, come, Thersites, help to trim my tent.
This night in banqueting must all be spent.
Away, Patroclus!

Exeunt Achilles and Patroclus.

THERSITES With too much blood and too little brain, these two may run mad; but, if with too much brain and too little blood they do, I'll be a curer of madmen. Here's Agamemnon, an

Q, with modern spelling. (Kittredge *whissing*) 19, 20 limekilns]=burning sensations. 20, 21 rivelled . . . tetter,] *rivelled*=wrinkled. *fee-simple . . . tetter*=lasting affliction of scabby rash. 24 mean'st] From Ff. Q *meanes* Cam, Paradise, Kittredge, NCE *mean'st* Delius, Craig, Chambers, Deighton, Alexander *meanest* 27 cur, no.] From Q. Ff *Curre.* or *Cur.* Editors *cur, no.* 29 sleave] Q *sleiue* Ff *Sleyd* Cam, etc. *sleave* Chambers, NCE *sleave-* Alexander *sleid sleave silk*=raw or floss silk. sleid silk=raw or floss silk (Onions). sarcenet] Q *sacenet* 30 tassel] Q *toslell* F^1 *tassell* $F^{2, 3}$ *tossell* F^4 *tossel* Editors *tassell* ·purse, thou? Ah,] From F^4. Q *purse-thou ah* $F^{1, 2}$ *purse thou: Ah* F^3 *purse thou? Ah* Cam, etc. *purse, thou? Ah,* (Craig, Deighton *Ah!*). 31 water-flies,] *Cf. Hamlet* v ii 83. 34 thwarted] F^{2-4} *th'warted* 35 in to-morrow's] Q *into morrowes* 40 Greeks,] F^{2-4} *Greeke,* or Greek, 43, 44 This . . . Patroclus!] As in Ff. One line in Q. 44 *Exeunt . . . Patroclus.*] From Hanmer. Q omits. Ff Exit.

honest fellow enough and one that loves quails; but he has not so much brain as ear-wax; and the goodly transformation of Jupiter there, his brother, the bull, the primitive statue and oblique memorial of cuckolds, a thrifty shoeing-horn in a chain, hanging at his brother's leg,—to what form but that he is should wit larded with malice and malice forced with wit turn him to? To an ass were nothing: he is both ass and ox. To an ox were nothing: he is both ox and ass. To be a dog, a mule, a cat, a fitchew, a toad, a lizard, an owl, a puttock, or a herring without a roe, I would not care; but to be Menelaus! I would conspire against destiny. Ask me not what I would be if I were not Thersites; for I care not to be the louse of a lazar, so I were not Menelaus. Hoyday! sprites and fires!

Enter Hector, Troilus, Ajax, Agamemnon, Ulysses, Nestor, Menelaus, and Diomedes, with lights.

AGAMEMNON
We go wrong, we go wrong.

AJAX
No, yonder 'tis,
There, where we see the lights.

HECTOR
I trouble you.

AJAX
No, not a whit.

Enter Achilles.

ULYSSES
Here comes himself to guide you.

ACHILLES
Welcome, brave Hector. Welcome, princes all.

48 quails;] Euphemism for loose women. 50 his . . . the] From Ff. Q *his be the* Editors follow F. 50, 51 and oblique] Warburton conj., Johnson *and obelisque* Onions glosses *oblique* as *indirect* Hanmer read *and antique* Kinnear conj. *of obloquy* with a reference to *Lucrece*, 523. In *Timon* IV iii 18 *oblique*=perverse. Here it seems to mean delinquent (morally awry). 52 hanging . . . brother's] From Ff. Q *at his bare* Editors follow F. 53 forced] From Ff. Q *faced* Editors *forced* 55 he . . . ox] From Ff. Q *her's both Oxe* 55, 56 dog, . . . fitchew,] From Ff. Q *day, a Moyle, a Cat, a Fichooke,* Editors follow F. Kittredge *fitchook*, for F's *Fitchew*, *fitchock* is Shropshire and Hereford dialect variant of *fitchew*=polecat. 58 not] Ff *not* Q omits. Editors admit. 59 I care not to be] =It wouldn't worry me if I were 60 Hoyday!] Q *hey-day* Ff *Hoy-day*, Cam, Paradise, Kittredge, NCE *Hoy-day!* Delius, Craig, Chambers, Deighton, Alexander *Hey-day!* sprites] From Q. Ff *spirits* Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE *spirits* Kittredge, Alexander *sprites* 61 *Enter Hector, . . . lights.*] Q Enter Agam: Vlisses, Nest: and Diomed with lights. Ff Enter Hector, Aiax, Agamemnon, Vlysses, Nestor, Diomed, with Lights. Theobald added Troilus and Capell Menelaus. 62 lights.] From Q. Ff *light*. Cam, etc. *lights*. NCE *light*. 63 *Enter Achilles.*]

AGAMEMNON
So now, fair Prince of Troy, I bid good night.
Ajax commands the guard to tend on you.
HECTOR
Thanks and good night to the Greeks' general.
MENELAUS
Good night, my lord.
HECTOR Good night, sweet Lord Menelaus.
THERSITES Sweet draught! 'Sweet,' quoth a! Sweet sink, sweet sewer!
ACHILLES
Good night and welcome, both at once, to those
That go or tarry.
AGAMEMNON
Good night.

Exeunt Agamemnon, Menelaus.

ACHILLES
Old Nestor tarries; and you too, Diomed,
Keep Hector company an hour or two.
DIOMEDES
I cannot, lord: I have important business,
The tide whereof is now. Good night, great Hector.
HECTOR
Give me your hand.
ULYSSES (*aside to Troilus*)
Follow his torch: he goes to Calchas' tent.
I'll keep you company.
TROILUS Sweet sir, you honour me.
HECTOR
And so, good night.

Exit Diomedes, Ulysses and Troilus following.

ACHILLES
Come, come, enter my tent.

Exeunt Achilles, Hector, Ajax, and Nestor.

THERSITES That same Diomed's a false-hearted rogue, a most

From Ff. Q omits. 65 good night.] Q *God night*, F^{1-2} *goodnight*, 68 MENELAUS Good . . . Menelaus.] Cam and others treat as one line; some editors as two. 69 'Sweet,'] Inverted commas added by Craig, etc. Omitted in Cam, Delius. 70 sewer!] Q Ff *sure*. Rowe, Cam, etc. *sewer*. or *sewer!* 71, 72 Good . . . tarry.] As in Theobald. Prose in Q Ff. 71 at once,] From Ff. Q omits. Editors admit. 73 *Exeunt . . . Menelaus.*] From Q. Ff omit. 74 too,] Q *to* F^{1-3} *too* F^{4} *too*, 79 (*aside to Troilus*)] Rowe added to Troilus. 79, 80 Follow . . . company.] Verse in Ff and editors. Prose in Q. 81 *Exit . . . following.*] Added by Capell. 82 *Exeunt . . . Nestor.*] From Capell.

unjust knave. I will no more trust him when he leers than I will a serpent when he hisses. He will spend his mouth and promise, like Brabbler the hound; but when he performs, astronomers foretell it: it is prodigious, there will come some change. The sun borrows of the moon when Diomed keeps his word. I will rather leave to see Hector than not to dog him. They say he keeps a Trojan drab and uses the traitor Calchas' tent. I'll after. Nothing but lechery! All incontinent varlets! *Exit.*

SCENE II. THE GRECIAN CAMP. BEFORE CALCHAS' TENT.

Enter Diomedes.

DIOMEDES
What, are you up here, ho? Speak.

CALCHAS (*within*)
Who calls?

DIOMEDES
Diomed. Calchas, I think. Where's your daughter?

CALCHAS (*within*)
She comes to you.

Enter Troilus and Ulysses, at a distance; after them, Thersites.

ULYSSES
Stand where the torch may not discover us.

Enter Cressida.

TROILUS
Cressid comes forth to him.

DIOMEDES How now, my charge!

Q Ff Exeunt. 86 Brabbler] =a hound who gave tongue when the hare was found, but who had no scent of her. J. W. Fortescue in Sh. Eng., ii 348. 87 it: it is] Q *it, it is* Ff *it, that it is* Cam, Chambers, Kittredge, NCE *it; it is* Delius, Craig, Deighton, Alexander *it: it is* Paradise follows F. 88 sun] Q *Sonne* 90 Calchas'] Q Calcas F¹·² Chalcas *his* F⁴ Calchas *his* Cam, etc. *Calchas'* NCE *Calchas his* 91 after.] Q Ff *after*— Cam, etc. *after.* Delius *after.*— Paradise *after*— varlets!] Ff *Varlets.* Q, Kittredge *varlots.* Cam, etc. *varlets!* See note to ll. 14, 15 above. *Exit.*] From Capell. Q omits. Ff *Exeunt.* SCENE II.] Added by Rowe. THE . . . TENT.] Added by editor after Rowe. *Enter Diomedes.*] Q Ff Enter Diomed. The speech-prefixes in this Scene in Q are: Dio.; Chal., Cal.; Vlis., Vli.; Troy., Troyl.; Cres., Crese., C es.; Ther., Thier.; Aene.; Aiax. In F¹: Dio.; Chal., Cal.; Vlis., Vli.; Troy.; Cres.; Ther.; Æne. 1 What, are] From Hanmer. Q Ff *What are* 2, 4 (*within*)] Added by Capell, whom editors follow. 3 I think. Where's] Q *I thinke wher's* F¹ (*I thinke*) *wher's* F² (*I thinke*) *wher's* F³, ⁴ *I think, where's* Cam, etc. *I think. Where's* Delius *I think.—Where's* your] F¹, ² *you* 4 *Enter . . . Thersites.*] From Capell. Q omits. Ff Enter Troylus and Vlisses. Editors follow Capell. 5 *Enter Cressida.*] Q Enter Cressid. after *him.* Ff after *us.* 6 comes . . . him.] From Q F¹. F²⁻⁴ *come . . . him.* Editors follow Q.

CRESSIDA
Now, my sweet guardian! Hark, a word with you. *Whispers.*
TROILUS
Yea, so familiar!
ULYSSES
She will sing any man at first sight.
THERSITES And any man may sing her, if he can take her cliff: she's noted.
DIOMEDES
Will you remember?
CRESSIDA
Remember! Yes.
DIOMEDES
Nay, but do, then;
And let your mind be coupled with your words.
TROILUS
What shall she remember?
ULYSSES
List.
CRESSIDA
Sweet honey Greek, tempt me no more to folly.
THERSITES
Roguery!
DIOMEDES
Nay, then,—
CRESSIDA
I'll tell you what,—
DIOMEDES
Foh, foh! Come, tell a pin. You are forsworn.
CRESSIDA
In faith, I cannot. What would you have me do?
THERSITES
A juggling trick,—to be secretly open.
DIOMEDES
What did you swear you would bestow on me?

7 *Whispers.*] Added by Rowe. 10 sing her, . . . cliff:] Q *sing her, . . . Cliff,* Ff *finde her, . . . life:* Editors follow Q. (Equivocal puns involved. *cliff* = *clef,* the key in music.) 13 CRESSIDA] Q F^1 Cal. $F^{2\text{-}4}$ Cres. Editors Cres. 14, 15 Nay , . . . words.] Prose in Q Ff. Verse in Capell. 16 shall] Q *shall* Ff *should* Cam, etc. *should* Kittredge, Alexander *shall* 20 then,—] Theobald's dash, generally followed. Q *then:* Ff *then.* 21 what,—] Q Ff *what.* Editors *what,*— or *what*— 22 Foh, foh!] Q Ff *Fo, fo,* Cam, etc. *Foh, foh!* Theobald, Delius *Pho! pho!* Alexander *Fo, fo!* Come] F^1 *eome* pin.] Q *pin* Ff *pin,* Cam, etc. *pin:* Kittredge *pin!* Chambers, Alexander *pin;* Paradise, NCE *pin.* forsworn.] Q *forsworne.* F^1 *a forsworne.*— $F^{2\text{-}4}$ *a forsworne*— Cam, etc. *forsworn.* Paradise, NCE, Alexander *a forsworn*— 24 trick,— to] Q *tricke to* Ff *tricke, to*

CRESSIDA
I prithee, do not hold me to mine oath:
Bid me do anything but that, sweet Greek.
DIOMEDES
Good night.
TROILUS
Hold, patience!
ULYSSES
How now, Trojan!
CRESSIDA
Diomed,—
DIOMEDES
No, no, good night. I'll be your fool no more.
TROILUS
Thy better must.
CRESSIDA
Hark, a word in your ear.
TROILUS
O plague and madness!
ULYSSES
You are moved, prince. Let us depart, I pray,
Lest your displeasure should enlarge itself
To wrathful terms. This place is dangerous,
The time right deadly. I beseech you, go.
TROILUS
Behold, I pray you!
ULYSSES Nay, good my lord, go off.
You flow to great distraction. Come, my lord.
TROILUS
I prithee, stay.
ULYSSES You have not patience: come.
TROILUS
I pray you, stay. By hell and all hell's torments,
I will not speak a word.
DIOMEDES And so, good night.
CRESSIDA
Nay, but you part in anger.

Cam, etc. *trick,— to* Chambers, Kittredge *trick—to* Alexander *trick, to* 27 any thing] F¹ *not any thing* 31 Diomed,—] From Theobald. Q Ff *Diomed.* Cam, etc. *Diomed,—* Chambers, Kittredge, Alexander *Diomed!* 34 a] Q *a* Ff *one* Cam, etc. *one* Alexander *a* 36 pray,] Q *pray* Ff *pray you,* Cam, etc. *pray you,* Kittredge, Alexander *pray,* 40 Nay, good] From Ff. Q *Now good* Editors *Nay, good* 41 distraction.] Ff *distraction:* Q *distruction,* 42 prithee,] Q *prethee* Ff *pray thee* Cam, Craig, Deighton, Paradise, NCE *pray thee,* Delius *pr'ythee,* Chambers, Kittredge, Alexander *prithee* 43 all hell's]

TROILUS Doth that grieve thee?
O withered truth!
ULYSSES How now, my lord?
TROILUS By Jove,
I will be patient.
CRESSIDA Guardian!—why, Greek!
DIOMEDES
Foh, foh! Adieu. You palter.
CRESSIDA
In faith, I do not. Come hither once again.
ULYSSES
You shake, my lord, at something. Will you go?
You will break out.
TROILUS She strokes his cheek!
ULYSSES Come, come.
TROILUS
Nay, stay. By Jove, I will not speak a word.
There is between my will and all offences
A guard of patience. Stay a little while.
THERSITES How the devil luxury, with his fat rump and potato-finger, tickles these together! Fry, lechery, fry!
DIOMEDES
But will you, then?
CRESSIDA
In faith, I will, lo: never trust me else.
DIOMEDES
Give me some token for the surety of it.
CRESSIDA
I'll fetch you one. *Exit.*
ULYSSES
You have sworn patience.
TROILUS Fear me not, sweet lord:
I will not be myself, nor have cognition
Of what I feel: I am all patience.

Q F$^{3\text{-}4}$ *all hells* F^{1} *hell* Editors *all hell's* 45, 46 Doth . . . truth!] As in Capell. One line in Q Ff (Q *thee*, Ff *thee?*). 46 How . . . lord?] From Q. Ff *Why, how now Lord?* Cam, etc. *Why, how now, lord!* (Delius, Kittredge *lord?*). Alexander *How now, my lord?* 46, 47 By . . . patient.] As in Capell. One line in Q Ff. 48 Foh, foh!] Q *Fo fo* Ff *Fo, fo,* Theobald *Pho, pho,* Delius *Pho, pho!* Cam, etc. *Foh, foh!* Alexander *Fo, fo!* Adieu.] Q omits. F$^{1,\,2}$ *adew,* F$^{3,\,4}$ *adieu,* 50, 51 You . . . out.] Prose in Q F^{1}. Verse in F$^{2\text{-}4}$. 56 these] Q omits. Editors admit. 57 But] Q omits. Editors admit. 58 will, lo:] Q *will lo,* F^{1} *will lo;* F$^{2\text{-}4}$ *will goe;* Cam, Craig, Chambers, Deighton, Paradise, NCE *will, la;* Delius *will, la:* Kittredge *will, lo!* Alexander *will, lo;* 60 *Exit.*] F$^{3\text{-}4}$ omit. 61 sweet] Ff *sweete* Q *my* Cam, etc. *sweet* Alexander *my*

Enter Cressida.

TROILUS
Now the pledge: now, now, now!
CRESSIDA
Here, Diomed, keep this sleeve.
TROILUS
O beauty! where is thy faith?
ULYSSES My lord,—
TROILUS
I will be patient: outwardly I will.
CRESSIDA
You look upon that sleeve: behold it well.
He loved me—O false wench!—Give't me again.
DIOMEDES
Whose was't?
CRESSIDA
It is no matter, now I ha't again.
I will not meet with you to-morrow night.
I prithee, Diomed, visit me no more.
THERSITES
Now she sharpens. Well said, whetstone!
DIOMEDES
I shall have it.
CRESSIDA What, this?
DIOMEDES Ay, that.
CRESSIDA
O, all you gods! O pretty, pretty pledge!
Thy master now lies thinking on his bed
Of thee and me, and sighs, and takes my glove,
And gives memorial dainty kisses to it,
As I kiss thee. Nay, do not snatch it from me:
He that takes that doth take my heart withal.
DIOMEDES
I had your heart before: this follows it.
TROILUS
I did swear patience.

66 lord,—] From Theobald, Q Ff *Lord.* Cam, etc. *lord,*— Chambers, Kittredge, Alexander *lord!* 67 TROILUS . . . will.] Q omits. Editors admit. 68 CRESSIDA] Ff Cres. Q Troy: 69 Give't me] From Q Ff. Craig *Give't to me* 70 was't?] Q *wast?* 71 ha't] Q *ha't* Ff *haue't* Cam, etc. *have't* Chambers *have it* Kittredge, Alexander *ha't* 77 on] Q *on* Ff *in* Cam, etc. *in* Alexander *on* 79, 80 And . . . thee.] As in Ff. One line in Q. 80 thee.] Theobald (after Warburton) adds Diom. snatches the sleeve. He then continues the speech, *Nay. . . . withal.* to Cressida, following Thirlby's conj. Q Ff give *Nay . . . from me.*, l. 80, to Diomed, and l. 81 to Cressida. Editors assign all to Cressida. 81 doth take] From Q. F^1 *rakes* F^{2-4} *takes* Editors *doth take*

CRESSIDA
You shall not have it, Diomed, faith, you shall not.
I'll give you something else.
DIOMEDES
I will have this. Whose was it?
CRESSIDA It is no matter.
DIOMEDES
Come, tell me whose it was.
CRESSIDA
'Twas one's that loved me better than you will.
But now you have it, take it.
DIOMEDES Whose was it?
CRESSIDA
By all Diana's waiting-women yond,
And by herself, I will not tell you whose.
DIOMEDES
To-morrow will I wear it on my helm,
And grieve his spirit that dares not challenge it.
TROILUS
Wert thou the devil, and wor'st it on thy horn,
It should be challenged.
CRESSIDA
Well, well, 'tis done, 'tis past; and yet it is not.
I will not keep my word.
DIOMEDES Why then, farewell!
Thou never shalt mock Diomed again.
CRESSIDA
You shall not go. One cannot speak a word
But it straight starts you.
DIOMEDES I do not like this fooling.
THERSITES
Nor I, by Pluto; but that that likes not you
Pleases me best.
DIOMEDES What, shall I come? The hour—
CRESSIDA
Ay, come. O Jove! do come. I shall be plagued.

84 CRESSIDA] Q omits. 86 It is] Q Ff *It is* Pope, Delius, Craig, Deighton *'Tis* Cam, Chambers, Paradise, Kittredge, NCE, Alexander *It is* 88 one's] Q *on's* Ff *one* Editors *one's* 90 By] Ff *By* Q *And by* Editors *By* yond,] Q *yond* F^1 *yond:* F^{2-4} *yonder,* 97–100 Why . . . you.] As in Ff. Prose in Q. Editors follow F. 101, 102 Nor . . . best.] Verse in Hanmer, Cam, etc. Prose in Q Ff, Chambers, NCE. 101 you] Q *you,* Ff *me,* Cam, etc. *you* Delius *me,* Craig, Deighton, Paradise *me* 102 hour—] From Q. Ff *houre.* Pope, Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE *hour?* Kittredge, Alexander *hour—*

DIOMEDES
Farewell till then.
CRESSIDA Good night. I prithee, come.
Exit Diomedes.

Troilus, farewell! one eye yet looks on thee,
But with my heart the other eye doth see.
Ah, poor our sex! this fault in us I find,
The error of our eye directs our mind.
What error leads must err: O, then conclude
Minds swayed by eyes are full of turpitude. *Exit.*
THERSITES
A proof of strength she could not publish more
Unless she said 'My mind is now turned whore.'
ULYSSES
All's done, my lord.
TROILUS It is.
ULYSSES Why stay we then?
TROILUS
To make a recordation to my soul
Of every syllable that here was spoke.
But if I tell how these two did coact,
Shall I not lie in publishing a truth?
Sith yet there is a credence in my heart,
An esperance so obstinately strong
That doth invert th' attest of eyes and ears,
As if those organs had deceptious functions,
Created only to calumniate.
Was Cressid here?
ULYSSES I cannot conjure, Trojan.
TROILUS
She was not, sure.
ULYSSES Most sure she was.
TROILUS
Why, my negation hath no taste of madness.
ULYSSES
Nor mine, my lord. Cressid was here but now.

104 *Exit Diomedes.*] From Capell. Q omits. Ff Exit. (after *then.*) 110 Minds] Preceded in Q by inverted commas, marking a gnomic line. 112 said] Q *said* Ff *say*, Cam, etc. *said* or *said*, Paradise, NCE *say*, 'My . . . whore.'] Q Ff *my . . . whore.* Quotation marks added in Cam, etc. but omitted in NCE. 116 coact,] F^{1-3} *coact;* F^{4} *co-act;* Q *Court*, Cam, etc. *co-act*, Kittredge, Alexander *coact*, 120 th' attest] Q *th attest* $F^{1,4}$ *that test* $F^{2,3}$ *that rest* Cam, etc. *the attest* Paradise, Kittredge, NCE, Alexander *th' attest* 121 had deceptious] From Ff. Q *were deceptions* Cam, etc. *had deceptious* Kittredge *were deceptious* 122, 123 Created . . . here?] As in Ff. One line in Q.

TROILUS
Let it not be believed for womanhood!
Think, we had mothers: do not give advantage
To stubborn critics, apt without a theme
For depravation, to square the general sex
By Cressid's rule. Rather think this not Cressid.
ULYSSES
What hath she done, Prince, that can soil our mothers?
TROILUS
Nothing at all, unless that this were she.
THERSITES
Will a swagger himself out on's own eyes?
TROILUS
This she? No, this is Diomed's Cressida.
If beauty have a soul, this is not she;
If souls guide vows, if vows be sanctimonies,
If sanctimony be the gods' delight,
If there be rule in unity itself,
This is not she. O madness of discourse,
That cause sets up with and against itself!
Bifold authority! where reason can revolt
Without perdition, and loss assume all reason
Without revolt. This is, and is not, Cressid!
Within my soul there doth conduce a fight
Of this strange nature, that a thing inseparate
Divides more wider than the sky and earth;
And yet the spacious breadth of this division
Admits no orifex for a point as subtle
As Ariachne's broken woof to enter.

129 critics,] Q *Critiques* Ff *Criticks*, 130 square] =judge 132 soil] Q *spoile* Ff *soyle* Editors *soil* 134 a] Q *a* Ff *he* Cam, Chambers *a'* Delius, Craig, Deighton, Paradise, NCE *he* Kittredge, Alexander *'a* 137 be sanctimonies,] From Q. Ff *are sanctimonie;* Cam, etc. follow Q. Delius, Craig *be sanctimony*, Paradise, NCE *are sanctimony*, 139 If . . . itself,] *i.e.*, if unity be always unchangeably the same. 140 is] Ff *is* Q *was* Cam, etc. *is* Alexander *was* 141 itself!] Q *it selfe*, F[1] *thy selfe* F[2-4] *thy selfe*, Cam, Chambers, Kittredge, Alexander *itself!* Delius *thyself!* Craig, Deighton, Paradise, *itself;* NCE *thyself*, 142 Bifold] Q *By-fould* F[1, 2] *By foule* F[3, 4] *By foul* Cam, etc. *Bi-fold* Kittredge, Alexander *Bifold* 145-147 Within . . . Divides] *conduce* is intransitive. Schmidt's paraphrase is, "a fight of this nature (reason combating itself) brings me there (=to that state of extremity) to see two quite different things in one." Kinnear proposed *this* for *there* in l. 145. For *conduce* Rowe read *commence* and this had some following but has not survived. 149, 150 Admits . . . enter.] Keightley proposed:

As subtle as Arachne's broken woof,
Admits no orifice for a point to enter.

Instance, O instance! strong as Pluto's gates:
Cressid is mine, tied with the bonds of heaven.
Instance, O instance! strong as heaven itself:
The bonds of heaven are slipped, dissolved and loosed;
And with another knot, five-finger-tied,
The fractions of her faith, orts of her love,
The fragments, scraps, the bits and greasy relics
Of her o'er-eaten faith, are bound to Diomed.

ULYSSES

May worthy Troilus be half attached
With that which here his passion doth express?

TROILUS

Ay, Greek; and that shall be divulgéd well
In characters as red as Mars his heart
Inflamed with Venus. Never did young man fancy
With so eternal and so fixed a soul.
Hark, Greek: as much as I do Cressid love,
So much by weight hate I her Diomed.
That sleeve is mine that he'll bear on his helm.
Were it a casque composed by Vulcan's skill,
My sword should bite it. Not the dreadful spout
Which shipmen do the hurricano call,
Constringed in mass by the almighty sun,
Shall dizzy with more clamour Neptune's ear
In his descent, than shall my prompted sword
Falling on Diomed.

He ascribes the Q F text to a copyist's or printer's transposition. See note to l. 150. 149 orifex] From Q F^1. F^2 *Orifece* $F^{3,4}$ *Orifice* Cam, Chambers, Kittredge, NCE, Alexander *orifex* Delius, Craig, Deighton, Paradise *orifice* 150 Ariachne's] Q Ariachna's Ff Ariachnes Editors *Ariachne's* Delius supposes that Shakespeare mixed the name of Arachne (changed into a spider by Athena) with that of Ariadne (who guided Theseus through the Labyrinth by means of a thread). This point is developed in Ingleby, 64-67. The meaning of ll. 148-150, contrasted with the space between heaven and earth, is that there is no orifex (like the eye of a needle) so fine as to admit doubt (like the thin end of Arachne's woof) to enter. The two Cressids are worlds apart; but yet the same. woof] =cross strand of a spider's web. 155 five-finger-tied,] Q *finde finger tied,* F^{1-3} *fiue finger tied,* F^4 *five finger'd tied,* Editors *five-finger-tied,* (=eagerly made and fast bound). 157 relics] Q Ff *reliques,* 158 bound] From Ff. Q *giuen* Cam, etc. *bound* Kittredge *given* 165 as I] F^{2-4} *as I* Q F^1 *I* Editors *as I* Cressid] From Q. Ff Cressida Editors *Cressid* Alexander: TC, 273, points out that *a* was added to *Cressid* in F^1 to compensate for the *as* dropped in Q. 167 on] Q *on* Ff *in* Cam, etc. *on* Delius, Deighton, Paradise *in* 171 sun,] Q *sunne* $F^{1,2}$ *Fenne,* $F^{3,4}$ *Fenn,* 172-174 Shall . . . Diomed.] As in Ff. Two lines in Q, ending *discent,* . . . Diomed.

THERSITES
He'll tickle it for his concupy.
TROILUS
O Cressid! O false Cressid! false, false, false!
Let all untruths stand by thy stainéd name,
And they'll seem glorious.
ULYSSES O, contain yourself:
Your passion draws ears hither.

Enter Æneas.

ÆNEAS
I have been seeking you this hour, my lord.
Hector by this is arming him in Troy.
Ajax, your guard, stays to conduct you home.
TROILUS
Have with you, Prince. My courteous lord, adieu.
Farewell, revolted fair! And Diomed,
Stand fast, and wear a castle on thy head!
ULYSSES
I'll bring you to the gates.
TROILUS
Accept distracted thanks.

Exeunt Troilus, Æneas, and Ulysses.

THERSITES Would I could meet that rogue Diomed! I would croak like a raven, I would bode, I would bode. Patroclus will give me anything for the intelligence of this whore. The parrot will not do more for an almond than he for a commodious drab. Lechery, lechery! Still wars and lechery! Nothing else holds fashion. A burning devil take them! *Exit.*

SCENE III. TROY. BEFORE PRIAM'S PALACE.

Enter Hector and Andromache.

ANDROMACHE
When was my lord so much ungently tempered,
To stop his ears against admonishment?
Unarm, unarm, and do not fight to-day.

175 concupy.] =concupiscence. 193 *Exit.*] F¹ omits. SCENE III.] Added by Rowe. TROY. . . . PALACE.] Added after Capell. The speech-prefixes in this Scene in Q are: And.; Hect., Hector, Hec.; Cas., Cass., Cres.; Troyl., Troy.; Priam.; Pand. (Cres. is an error for Cassandra). In F¹: And.; Hect.; Cassa., Cass., Cas.; Troy.; Priam; Pand.

HECTOR
You train me to offend you: Get you in.
By all the everlasting gods, I'll go!
ANDROMACHE
My dreams will, sure, prove ominous to the day.
HECTOR
No more, I say.

Enter Cassandra.

CASSANDRA Where is my brother Hector?
ANDROMACHE
Here, sister, armed, and bloody in intent.
Consort with me in loud and dear petition;
Pursue we him on knees; for I have dreamed
Of bloody turbulence, and this whole night
Hath nothing been but shapes and forms of slaughter.
CASSANDRA
O, 'tis true.
HECTOR Ho! bid my trumpet sound!
CASSANDRA
No notes of sally, for the heavens, sweet brother.
HECTOR
Be gone, I say. The gods have heard me swear.
CASSANDRA
The gods are deaf to hot and peevish vows.
They are polluted off'rings, more abhorred
Than spotted livers in the sacrifice.
ANDROMACHE
O, be persuaded! Do not count it holy
To hurt by being just. It is as lawful,
For we would give much, to use violent thefts
And rob in the behalf of charity.

4 offend] Q *offeud* jn.] Q *in*, Ff *gone*. Cam, Craig, Deighton *in:* Delius *gone:* Chambers *in*. Kittredge, Alexander *in*. Paradise, NCE *gone*. 5 all] Q *all* Ff omit. Delius omits. 14 CASSANDRA] Q Cres. 19 holy] Q Ff *holy*, 20-22 To hurt . . . charity.] Q omits, and continues with ll. 23-25 (*It is . . . Hector.*) as part of Andromache's speech. 20, 21 as lawful, For . . . thefts] Ff *as lawfull: For we would count giue much to as violent thefts*, Delius considers F to be incurably corrupt, and thinks a line missing after *lawful*, reading l. 21 as *For we would give as much to violent thefts*, On the other hand *count* may well be a word cancelled in the poet's draft on change of mind in composition, and inadvertently surviving. The next difficulty is *as*, usually replaced by *use* in modern edns., for which it is a possible misreading. Dyce drew attention to the phrase "enough to *use* adulterous *thefts*" in Middleton's *Women Beware Women*, IV iii; which lends support. Emendations have been numerous. Modern editors generally adopt, as we do, Tyrwhitt's conjectural

CASSANDRA
It is the purpose that makes strong the vow;
But vows to every purpose must not hold:
Unarm, sweet Hector.
HECTOR Hold you still, I say;
Mine honour keeps the weather of my fate:
Life every man holds dear; but the dear man
Holds honour far more precious-dear than life.

Enter Troilus.

How now, young man! Mean'st thou to fight to-day?
ANDROMACHE
Cassandra, call my father to persuade.

Exit Cassandra.

HECTOR
No, faith, young Troilus: doff thy harness, youth.
I am to-day i' th' vein of chivalry.
Let grow thy sinews till their knots be strong,
And tempt not yet the brushes of the war.
Unarm thee, go: and doubt thou not, brave boy,
I'll stand to-day for thee and me and Troy.
TROILUS
Brother, you have a vice of mercy in you
Which better fits a lion than a man.
HECTOR
What vice is that, good Troilus? Chide me for it
TROILUS
When many times the captive Grecian falls,
Even in the fan and wind of your fair sword,
You bid them rise and live.
HECTOR
O, 'tis fair play.
TROILUS Fool's play, by heaven, Hector.

reading, first adopted by Malone. 23 CASSANDRA] Q omits. See note to ll. 20-22. 25 Unarm,] F¹ *Vnatme* 27 dear] Q F¹, ² *deere* F³, ⁴ *dear* Cam, etc. *dear* Pope, Kinnear, Chambers, NCE *brave* Schmidt glosses *dear* as "worthy, estimable"; Delius takes *dear man* to mean "Man of Worth" (*Werth*). Deighton proposes *clear* with reference to *Macbeth* I vii 18, *Merchant* II ix 42, etc. 28 precious-dear] Q *precious deere* F¹ *precious, deere,* F² *precious-deere* F³, ⁴ *precious-dear* Cam, etc. follow F³. Alexander *precious dear* 29 Mean'st] Q *meanest* 39 that, . . . Troilus?] From Capell. Q Ff *that? good* Troylus 37-38 Brother, . . . man.] Ultimately from Pliny (Holland's Pliny, I, Bk. VIII, ch. xvi, p. 201); but the lion sparing the suppliant was often mentioned. *Cf.* L.L.L. IV i 82 f.; and Tilley: L, 316. 40, 41 Grecian falls, . . . fair sword,] *Cf. Hamlet* II ii 449-450.

HECTOR
How now! how now!
TROILUS For th' love of all the gods,
Let's leave the hermit Pity with our mother;
And when we have our armours buckled on,
The venomed vengeance ride upon our swords,
Spur them to ruthful work, rein them from ruth!
HECTOR
Fie, savage, fie!
TROILUS Hector, then 'tis wars.
HECTOR
Troilus, I would not have you fight to-day.
TROILUS
Who should withhold me?
Not fate, obedience, nor the hand of Mars
Beck'ning with fiery truncheon my retire;
Not Priamus and Hecuba on knees,
Their eyes o'ergalléd with recourse of tears;
Nor you, my brother, with your true sword drawn,
Opposed to hinder me, should stop my way,
But by my ruin.

Enter Priam and Cassandra.

CASSANDRA
Lay hold upon him, Priam, hold him fast.
He is thy crutch: now if thou lose thy stay,
Thou on him leaning, and all Troy on thee,
Fall all together.
PRIAM Come, Hector, come, go back.
Thy wife hath dreamt; thy mother hath had visions;
Cassandra doth foresee; and I myself
Am like a prophet suddenly enrapt
To tell thee that this day is ominous.
Therefore, come back.
HECTOR Æneas is afield;
And I do stand engaged to many Greeks,

44 For th'] Q Ff *For th'* Cam, etc. *For the* Paradise, Kittredge, NCE, Alexander *For th'* 45 Pity] Q F^{1-3} *Pitty* F^{4} *pity* Cam, etc. *pity* Kittredge, NCE, Alexander *Pity* mother;] Q *Mother,* Ff *Mothers;* Cam, Kittredge, Alexander *mother;* Delius, Craig, Deighton, Paradise, NCE *mothers,* Chambers *mothers;* 48 ruthful] From Q F^{1} F^{2-4} *ruefull* Editors *ruthful* 58 But . . . ruin.] From Ff. Q omits. Editors admit. (Q way, in l. 57) *Enter . . . Cassandra.*] From Q Ff. Capell, Cam, etc. Re-enter Cassandra with Priam. (Chambers *and* for *with*). Paradise, Kittredge follow Q F. 63 Thy] Craig *The* 67 afield;] Q $F^{1, 2}$ *a field,* $F^{3, 4}$ *a-field,* Cam, Delius *afield;* Craig, Chambers,

Even in the faith of valour, to appear
This morning to them.

PRIAM Ay, but thou shalt not go.

HECTOR
I must not break my faith.
You know me dutiful: therefore, dear sir,
Let me not shame respect, but give me leave
To take that course by your consent and voice
Which you do here forbid me, royal Priam.

CASSANDRA
O Priam, yield not to him!

ANDROMACHE Do not, dear father.

HECTOR
Andromache, I am offended with you.
Upon the love you bear me, get you in.

Exit Andromache.

TROILUS
This foolish, dreaming, superstitious girl
Makes all these bodements.

CASSANDRA O, farewell, dear Hector!
Look how thou diest! Look how thy eye turns pale!
Look how thy wounds do bleed at many vents!
Hark how Troy roars! how Hecuba cries out!
How poor Andromache shrills her dolours forth!
Behold, distraction, frenzy and amazement,
Like witless antics, one another meet,
And all cry 'Hector! Hector's dead! O Hector!'

TROILUS
Away! away!

CASSANDRA
Farewell: yet, soft! Hector, I take my leave.
Thou dost thyself and all our Troy deceive. *Exit.*

HECTOR
You are amazed, my liege, at her exclaim.

Deighton, Paradise, NCE, Alexander *a-field;* Kittredge *afield,* 81, 82 Look how] From Q Ff. Cam, Delius. Chambers, Paradise, NCE *Look, how* Craig, Deighton *Look! how* Kittredge, Alexander *Look how* 82 do] F^1 *doth* Cam, etc. *do* Paradise, NCE *doth* 83 Hark how] From Q Ff. Cam, Delius, Chambers, Paradise, NCE *Hark, how* Craig, Deighton *Hark! how* Kittredge, Alexander *Hark how* 84 dolours] From Q. Ff *dolour* Cam, Craig, Chambers, Kittredge, Alexander *dolours* Delius, Deighton, Paradise, NCE *dolour* 85 distraction,] From Ff. Q *destruction,* Editors follow F. 88 Away! away!] Q F^1 *Away, away.* F^{2-4} *Away.* Cam, etc. *Away! away!* Kittredge, Alexander *Away, away!* 89 yet,] Q *yet* $F^{3,4}$ *yet,* $F^{1,2}$ *yes,* Editors *yet,* or *Yet,*

Go in and cheer the town. We'll forth and fight,
Do deeds worth praise and tell you them at night.

PRIAM

Farewell! The gods with safety stand about thee!

Exeunt severally Priam and Hector. Alarum.

TROILUS

They are at it, hark! Proud Diomed, believe,
I come to lose my arm, or win my sleeve.

Enter Pandarus.

PANDARUS Do you hear, my lord? Do you hear?

TROILUS What now?

PANDARUS Here's a letter come from yond poor girl.

TROILUS Let me read.

PANDARUS A whoreson tisick, a whoreson rascally tisick so troubles me, and the foolish fortune of this girl; and what one thing, what another, that I shall leave you one o' th's days. And I have a rheum in mine eyes too, and such an ache in my bones that, unless a man were cursed, I cannot tell what to think on't. What says she there?

TROILUS

Words, words, mere words, no matter from the heart:
Th' effect doth operate another way.

Tearing the letter.

Go, wind, to wind, there turn and change together.
My love with words and errors still she feeds,
But edifies another with her deeds.

Exeunt severally.

92 Go . . . fight,] One line in Ff. Two lines in Q, ending *towne, . . . fight,* 93 worth] From Q. Ff *of* Cam, etc. *worth* NCE *of* 94 *Exeunt . . . Hector.*] Added by Malone. *Alarum.*] From Q Ff. Capell, Delius, Craig, Deighton, Alexander Alarums. Cam, etc. Alarum. 96 *Enter Pandarus.*] Q Ff Enter Pandar. 101 tisick,] =phthisic, consumptive cough. In *2 Henry IV* II iv 75 used as a proper name. 103 o' th's] Q *ath's* $F^{1,2}$ *o' th's* $F^{3,4}$ *o' th'* Rowe, Cam, etc. *o' these* Chambers, Kittredge, Alexander *o' th's* rheum] Q *theume* 108 *Tearing the letter.*] Added by Rowe, whom editors follow. Kittredge Tears the letter. 111 deeds.] After this in Ff occur the following lines:

Pand. *Why, but heare you?*
Troy. *Hence brother lackie; ignomie and shame*
Pursue thy life, and liue aye with thy name.
A Larum. Exeunt.

Q here omits these lines; but they appear again, with some variations, in Q and Ff at v x 32-34. They are frequently omitted in v iii. Knight (Tragedies,

SCENE IV. THE FIELD BETWEEN TROY AND THE GRECIAN CAMP.

Alarum. Enter Thersites. Excursions.

THERSITES Now they are clapper-clawing one another: I'll go look on. That dissembling abominable varlet, Diomed, has got that same scurvy doting foolish young knave's sleeve of Troy there in his helm. I would fain see them meet, that that same young Trojan ass, that loves the whore there, might send that Greekish whoremasterly villain with the sleeve back to the dissembling luxurious drab, of a sleeveless errand. O' th' t'other side, the policy of those crafty swearing rascals, that stale old mouse-eaten dry cheese, Nestor, and that same dog-fox, Ulysses, is not proved worth a blackberry. They set me up in policy that mongrel cur, Ajax, against that dog of as bad a kind, Achilles. And now is the cur Ajax prouder than the cur Achilles, and will not arm to-day, whereupon the Grecians began to proclaim barbarism, and policy grows into an ill opinion.

Enter Diomedes and Troilus.

Soft! here comes sleeve, and t'other.

TROILUS

Fly not, for shouldst thou take the river Styx,
I would swim after.

ii 132) felt strongly that the lines were deliberately repeated; Cam (Note xv) saw in them evidence that another hand than Shakespeare's had tampered with the play. Cam, Delius, Craig, Chambers, Deighton, Kittredge omit the lines from v iii and admit the version in v x (v xi in Delius). Paradise, NCE, Alexander admit in both places. *Exeunt severally.*] From Malone. Q Exeunt. F^1 A Larum. Exeunt. F^{2-4} Alarum. Exeunt. Editors follow Malone, except Chambers Exeunt and Paradise omits. Cam, Delius, Craig, Deighton transfer Alarums (after Capell) to head of Scene iv. Kittredge follows F^2. Chambers, Alexander omit Alarum. Paradise has Exeunt. after added lines: see note to l. 111. SCENE IV.] Added by Rowe. THE . . . CAMP.] Added by Rowe. *Alarum.*] From Ff. Q omits. See note above. *Enter . . . Excursions.*] From Q. Ff Enter Thersites in excursion. The speech-prefixes in this Scene in Q are: Thersi., Ther.; Troy.; Diomed., Hect. In F^1: Ther.; Troy.; Diom.; Hect. 3 young] From Ff. Q omits. Editors admit. 7 errand.] Q, Chambers *arrant.* Ff *errant.* 7, 8 O' th' t'other] Q *Ath' tother* Ff *O' th' tother* Cam, Deighton *O' the t'other* Delius, Craig *O' the other* Paradise *O' th' tother* Kittredge, NCE *O' th' t'other* Chambers, Alexander *A' th' t'other* 8 crafty swearing] Deighton *crafty-swearing* 9 stale] Q $F^{3,4}$ *stale* $F^{1,2}$ *stole* Editors *stale* 10 me] ethical dative. 14 began] From Q Ff. Rowe, Cam, Delius, Craig, Chambers, Kellner, Deighton, Paradise, NCE, Alexander *begin* Kittredge *began* 15 *Enter . . . Troilus.*] From Ff. Q omits. 16 t'other.] Q *tother.* Ff *th' other.* Cam, etc. *t' other.* Paradise, NCE *th' other.* 17, 18 Fly . . . after.] Prose in Q.

DIOMEDES Thou dost miscall retire.
I do not fly, but advantageous care
Withdrew me from the odds of multitude.
Have at thee!
THERSITES Hold thy whore, Grecian! Now for thy whore, Trojan!
Now the sleeve, now the sleeve!

Exeunt Troilus and Diomedes, fighting.

Enter Hector.

HECTOR
What art thou, Greek? Art thou for Hector's match?
Art thou of blood and honour?
THERSITES No, no. I am a rascal, a scurvy railing knave, a very filthy rogue.
HECTOR I do believe thee. Live. *Exit.*
THERSITES God-a-mercy, that thou wilt believe me, but a plague break thy neck for frighting me! What's become of the wenching rogues? I think they have swallowed one another. I would laugh at that miracle. Yet, in a sort, lechery eats itself. I'll seek them. *Exit.*

SCENE V. ANOTHER PART OF THE PLAIN.

Enter Diomedes and Servant.

DIOMEDES
Go, go, my servant, take thou Troilus' horse:
Present the fair steed to my lady Cressid.
Fellow, commend my service to her beauty:
Tell her I have chastised the amorous Trojan,
And am her knight by proof.
SERVANT I go, my lord. *Exit.*

Enter Agamemnon.

AGAMEMNON
Renew, renew! The fierce Polydamas
Hath beat down Menon. Bastard Margarelon
Hath Doreus prisoner,
And stands colossus-wise, waving his beam,

Verse in Ff. 20, 21 Withdrew . . . thee!] As in Ff. One line in Q. 23 *Exeunt . . . fighting.*] Added by Capell. 24 thou,] From Ff. Q omits. Editors admit. 28 *Exit.*] Added by Rowe. 30 neck for] Q Ff *neck—for* 32 miracle.] Q Ff *miracle—* SCENE V.] Added by Capell. ANOTHER . . . PLAIN.] Added by Dyce. *Servant.*] F¹ Seruants. The speech-prefixes in this Scene in Q are: Dio.; Man.; Aga.; Nest.; Vliss.; Aiax; Achil. (In l. 43 Enter Aiax. Serves as sp.-prefix.) In F¹: Dio.; Ser.; Aga.; Nest.; Vlis.; Aia.; Achil. 5 SERVANT] Q Man. Ff Ser. *Exit.*] Added by Hanmer. *Enter Agamemnon.*] In Q after *proof.* 6 Polydamas] Q Polidamas, F¹⁻³ Polidamus F⁴ Polydamus. 9 colossus-wise,]

Upon the pashéd corses of the kings
Epistrophus and Cedius. Polyxenes is slain;
Amphimachus and Thoas deadly hurt;
Patroclus ta'en or slain; and Palamedes
Sore hurt and bruised. The dreadful sagittary
Appals our numbers. Haste we, Diomed,
To reinforcement, or we perish all.

Enter Nestor.

NESTOR
Go, bear Patroclus' body to Achilles,
And bid the snail-paced Ajax arm for shame.
There is a thousand Hectors in the field.
Now here he fights on Galathe his horse,
And there lacks work. Anon he's there afoot,
And there they fly or die, like scaléd sculls
Before the belching whale. Then is he yonder,
And there the strawy Greeks, ripe for his edge,
Fall down before him, like a mower's swath.
Here, there and everywhere he leaves and takes,
Dexterity so obeying appetite
That what he will he does, and does so much
That proof is called impossibility.

Enter Ulysses.

ULYSSES
O, courage, courage, princes! Great Achilles
Is arming, weeping, cursing, vowing vengeance.
Patroclus' wounds have roused his drowsy blood,
Together with his mangled Myrmidons,
That noseless, handless, hacked and chipped, come to him,

Q Colossus *wise* $F^{1, 2}$ *Calossus-wise* $F^{3, 4}$ Colossus-*wise*, 11 Epistrophus] Q Ff Epistropus (Alexander: TC, 270, remarks that as spellings *Epistropus* and *Cedus* occur in Caxton, they are no doubt Shakespeare's too.) Cedius.] Q Ff Cedus, Polyxenes] Q F^{1-3} Polixines F^{4} Polyxines 12 Thoas] Q Ff Thous (Caxton *Thoas*). 14 sagittary] A centaur-like monster and bowman introduced into the Troilus legend by Benoit de Ste-Maure. In Caxton's text "this beste was heery like a horse, and had his eyen rede as a cole, and shotte well with a bowe." Quoted by Theobald; Stapfer, 221; Stokes, 287. 17 Go,] F^{1} *Coe* 22 scaléd sculls] From Ff. (F^{2} *scufs*) Q *scaling sculls*, *To scale* in Northern dialects could mean to scatter or disperse, *sculls*=shoals, schools (of fish). Collier conjectured *scaling* was a misprint for *scaly*: and Delius agreed, and, like Deighton, quoted Drayton's *Polyolbion*, Song XXVI, "My silver-scaled skuls about my streams do creep." For dialect use of *scale*, *scaling*, see Wright: DD, sub Scale 5, 30. Editors print *scaled sculls* We think *scaled shoals* is the correct meaning. 24 strawy] From Q. Ff *straying* Editors *strawy* (=like straw), but Paradise *straying* 25 a] Q *a* Ff *the* Cam, etc. *the* Chambers, Kittredge *a*

Crying on Hector. Ajax hath lost a friend,
And foams at mouth, and he is armed, and at it,
Roaring for Troilus, who hath done to-day
Mad and fantastic execution,
Engaging and redeeming of himself,
With such a careless force and forceless care,
As if that luck, in very spite of cunning,
Bade him win all.

Enter Ajax.

AJAX
Troilus! thou coward Troilus! *Exit.*

DIOMEDES
Ay, there, there.

NESTOR
So, so, we draw together.

Enter Achilles.

ACHILLES
Where is this Hector?
Come, come, thou boy-queller, show thy face!
Know what it is to meet Achilles angry.
Hector! where's Hector? I will none but Hector. *Exeunt.*

SCENE VI. ANOTHER PART OF THE FIELD.

Enter Ajax.

AJAX
Troilus, thou coward Troilus, show thy head!

Enter Diomedes.

DIOMEDES
Troilus, I say! where's Troilus?

AJAX
What wouldst thou?

DIOMEDES
I would correct him.

AJAX
Were I the general, thou shouldst have my office
Ere that correction. Troilus, I say! what, Troilus!

41, 42 As . . . all.] As in Rowe. One line in Q Ff. 41 luck,] F¹ *luck* F²⁻⁴ *luck*, Q *lust* Editors *luck*, 44 together.] Q Ff here add Exit. 45 boy-queller,] Q *boy-queller* F¹, ² *boy-queller*, F³ *boy-quiller* F⁴ *Boy-killer*, 47 *Exeunt.*] From Capell. Q Ff Exit. SCENE VI. . . . FIELD.] Added by Capell. The speech-prefixes in this Scene in Q are: Aiax; Diom., Dio.; Troy.; Hect.; Achil. In ll. 1, 2, 13, Enter Aiax, Enter Diom., and Enter Achil: serve also as speech-prefixes. In F¹: Aia.; Diom., Dio.; Troy.; Hect.; Achil. 4 Were . . . office] One line in Q. Two in Ff, ending *Generall*, . . . *office*,

Enter Troilus.

TROILUS
O traitor Diomed! Turn thy false face, thou traitor,
And pay thy life thou owest me for my horse.

DIOMEDES
Ha, art thou there?

AJAX
I'll fight with him alone. Stand, Diomed!

DIOMEDES
He is my prize: I will not look upon.

TROILUS
Come, both, you cogging Greeks: have at you both!

Exeunt, fighting.

Enter Hector.

HECTOR
Yea, Troilus? O, well fought, my youngest brother!

Enter Achilles.

ACHILLES
Now do I see thee! Ha! have at thee, Hector!

HECTOR
Pause, if thou wilt.

ACHILLES
I do disdain thy courtesy, proud Trojan.
Be happy that my arms are out of use.
My rest and negligence befriends thee now,
But thou anon shalt hear of me again:
Till when, go seek thy fortune. *Exit.*

HECTOR
Fare thee well.
I would have been much more a fresher man,
Had I expected thee.

Enter Troilus.

How now, my brother!

6 O . . . traitor,] One line in Q. Two in Ff, ending Diomed! . . . *traytor*, 7 owest] From Q Ff. Cam, Chambers, Paradise, Kittredge, Alexander *owest* Delius, Craig, Deighton, NCE *ow'st* 11 Come, both,] Q Ff *Come both* Rowe, Craig, Chambers, Paradise, NCE *Come, both* Theobald, Cam, Delius, Kittredge *Come both*, Deighton, Alexander *Come, both, Exeunt, fighting.*] From Rowe. Q omits. Ff Exit Troylus. *Enter Hector.*] Q omits. 13 do I] Craig *I do* Ha!] Q *ha*, Ff omit. Cam, etc. admit. Paradise, NCE omit. Chambers, Kittredge read *thee, ha! Have* 17 befriends] From Q F^1. $F^{2\text{-}4}$ *befriend* Cam, etc. *befriends* Delius, Craig, Chambers *befriend* 19 *Exit.*] $F^{3\text{-}4}$ omit. 21 *Enter Troilus.*] In Ff after *brother!*

TROILUS
Ajax hath ta'en Æneas. Shall it be?
No, by the flame of yonder glorious heaven,
He shall not carry him. I'll be ta'en too,
Or bring him off. Fate, hear me what I say!
I reck not though I end my life to-day. *Exit.*

Enter one in armour.

HECTOR
Stand, stand, thou Greek, thou art a goodly mark.
No? Wilt thou not? I like thy armour well:
I'll frush it, and unlock the rivets all,
But I'll be master of it. Wilt thou not, beast, abide?
Why then, fly on, I'll hunt thee for thy hide. *Exeunt.*

SCENE VII. ANOTHER PART OF THE PLAIN.

Enter Achilles, with Myrmidons.

ACHILLES
Come here about me, you my Myrmidons.
Mark what I say. Attend me where I wheel.
Strike not a stroke, but keep yourselves in breath;
And when I have the bloody Hector found,
Empale him with your weapons round about.
In fellest manner execute your arms.
Follow me, sirs, and my proceedings eye.
It is decreed Hector the great must die. *Exeunt.*

Enter Thersites: Menelaus and Paris, fighting.

THERSITES The cuckold and the cuckold-maker are at it. Now,

24 ta'en] Q Ff *tane* or *ta'ne* Rowe, Delius *taken* 26 reck] Q F¹, ² *wreake* F³, ⁴ *wreak* Pope, Cam, etc. *reck* Chambers *wreak* I end] Q *I end* Ff *thou end* Cam, Craig, Chambers, Deighton, Kittredge *I end* Delius, Paradise, NCE, Alexander *thou end* *Enter . . . armour.*] From Q Ff. Malone, Cam, Delius, Craig, Deighton, Paradise, NCE Enter . . . sumptuous armour. Chambers, Kittredge, Alexander follow Q F. Malone's *sumptuous* came from a passage in Lydgate's *Troy Book*. See Bethell, 103. 27 Stand, . . . mark.] One line in Q. Two in Ff, ending *Greeke; . . . marke:* 31 *Exeunt.*] From Malone. Q Ff Exit. SCENE VII.] Added by Capell. ANOTHER . . . PLAIN.] Added by Dyce. The speech-prefixes in this Scene in Q are: Ther., Thers.; Bast. That for Achilles is omitted. In F¹: Achil.; Ther.; Bast. 1 ACHILLES] Q omits. 6 arms.] Q F² *armes* F¹ *arme.* F² *armes* F³ *arms.* F⁴ *Arms,* Capell, Cam, Craig, Chambers, Kellner, Deighton, NCE *aims.* Kinnear, Delius, Paradise, Kittredge, Alexander *arms.* 7 proceedings] F²⁻⁴ *proceeding* 8 decreed] From Q. Ff *decreed,* Rowe, Delius *decreed—* Cam, etc. *decreed* Craig, Paradise *decreed, Exeunt.*] From Pope. Q Ff Exit. (Pope, etc. marked a new scene here, and Delius followed, thus altering the numbers of subsequent scenes.) *Enter*

bull! now, dog! Loo, Paris, loo! Now my double-horned Spartan! Loo, Paris, loo! The bull has the game: ware horns, ho!

Exeunt Paris and Menelaus.

Enter Margarelon.

MARGARELON Turn, slave, and fight.

THERSITES What art thou?

MARGARELON A bastard son of Priam's.

THERSITES I am a bastard too. I love bastards. I am a bastard begot, bastard instructed, bastard in mind, bastard in valour, in everything illegitimate. One bear will not bite another, and wherefore should one bastard? Take heed, the quarrel's most ominous to us. If the son of a whore fight for a whore, he tempts judgement. Farewell, bastard. *Exit.*

MARGARELON The devil take thee, coward! *Exit.*

SCENE VIII. ANOTHER PART OF THE PLAIN.

Enter Hector.

HECTOR

Most putrefied core, so fair without,
Thy goodly armour thus hath cost thy life.

. . . *fighting*.] Q Enter Thersi: Mene: Paris. Ff Enter Thersites, Menelaus, and Paris. Capell added *fighting*. 10 bull! . . . Now] Q *bull, now dogge lowe,* Paris *lowe, now* F¹ *bull, now dogge lowe;* Paris *lowe; now* F⁴ *Bull, now Dog, 'loo;* Paris, *'loo; now* Cam, etc. *bull! now, dog! 'loo, Paris, 'loo! now* This is the usual arrangement with minor variations. In ll. 10, 11 *loo* is spelt *lowe* in Q F¹, ²; *low* in F³; *'loo* in F⁴. Thersites sees the fight as a bull-baiting and loo! was the cry used in inciting the dogs. 10, 11 double-horned Spartan!] Q *double hen'd spartan,* Ff *double hen'd sparrow;* Cam, etc. *double-henned sparrow!* Kellner, 55, Alexander *double-horned Spartan!* The allusions are to animals; and Q's *spartan,* may have been misread as *sparrow;* in F. As Delius and others remark, *double-henned* is inappropriate, as the situation is one woman with two 'husbands,' rather than one man with two wives. Schmidt suggests that the meaning is a sparrow (Menelaus) with a double hen, Helen, married to two males, and false to both. A. P. Rossiter supports *double-horned Spartan* in TLS, May 8, 1948. 12 *Exeunt . . . Menelaus.*] Q Ff Exit . . . Menelaus. (Q Menelus.) *Enter Margarelon.*] From Capell. Q Ff Enter Bastard. Cam, etc. Enter Margarelon. Paradise, Kittredge, NCE. Enter Bastard [Margarelon]. 13, 15, 22 MARGARELON] From Capell. Q Ff. Bast. 16, 17 a bastard begot,] From Ff. Q omits *a* Cam, etc. admit. Kittredge omits. 18 One bear . . .] Similar phrase in Juvenal, Satire xv, 164; but a common Elizabethan proverb: see Tilley: W, 606, and *Much Ado* III ii 64. 21 *Exit.*] Added by Capell. 22 thee, coward!] Q F¹ *thee coward.* F²⁻⁴ *the coward Exit.*] Q Exit. Ff Exeunt. SCENE VIII. . . . PLAIN.] Added after Dyce. The speech-prefixes in this Scene in Q are: Hect.; Achil.; One. In F¹: Hect.; Achil., Achi.; Gree. 1 putrefied core,] Hector's victim was in

Now is my day's work done. I'll take good breath.
Rest, sword! thou hast thy fill of blood and death.

Puts off his helmet and hangs his shield behind him.

Enter Achilles and Myrmidons.

ACHILLES
Look, Hector, how the sun begins to set;
How ugly night comes breathing at his heels.
Even with the vail and dark'ning of the sun
To close the day up, Hector's life is done.

HECTOR
I am unarmed. Forego this vantage, Greek.

ACHILLES
Strike, fellows, strike: this is the man I seek.

Hector falls.

So, Ilion, fall thou next! Now, Troy, sink down!
Here lies thy heart, thy sinews, and thy bone.
On, Myrmidons! and cry you all amain,
'Achilles hath the mighty Hector slain.'

A retreat sounded.

Hark! a retire upon our Grecian part.

MYRMIDON
The Trojan trumpets sound the like, my lord.

ACHILLES
The dragon wing of night o'erspreads the earth,

sumptuous armour (see v vi 26 *n.*), and was destined to putrefy. Bethell, 104, sees here allegorical reference to the general theme of the play, "fair without, foul within." 3 good] Ff *good* Q *my* Editors *goód* 4 *Puts . . . him.*] From Malone, adopted by Cam, Craig, Paradise, NCE. Collier, Delius, Deighton Puts . . . and lays his sword aside. Chambers Puts off his armour. Kittredge, Alexander Disarms. *Enter Myrmidons.*] From Q. Ff Enter . . . and his Myrmidons. 7 vail] Q $F^{1,2}$ *vaile* $F^{3,4}$ *veil* (=descent, setting). Editors *vail* dark'ning] Q *darkning* Ff *darking* Cam, etc. *darking* Chambers *darkening* Kittredge, Alexander *dark'ning* 10 *Hector falls.*] Added by Capell and generally adopted. 11 thou next! Now,] Q *thou next, come* Ff *thou: now* Cam, Delius, Craig, Chambers, Deighton *thou next! now,* Paradise, Kittredge *thou next! Now,* NCE *thou! Now,* Alexander *thou next! Come,* 13 and] Q *and* Ff omit. Editors admit. amain,] Q *amaine,* $F^{1,2}$ *a maine,* F^{3} *a main,* F^{4} *amain,* 14 'Achilles . . . slain.'] Inverted commas added by some editors. Delius, Deighton omits. *A . . . sounded.*] From Malone. Q Ff Retreat. 15 retire] From Q. Ff *retreat* Cam, Chambers, Kittredge, Alexander *retire* Delius, Craig, Deighton, Paradise, NCE *retreat* part.] Q *prat.* 16 MYRMIDON] From Rowe. Q One: Ff Gree. Trojan trumpets sound] From Rowe. Q *Troyans*

And stickler-like the armies separates.
My half-supped sword that frankly would have fed,
Pleased with this dainty bait, thus goes to bed.

Sheathes his sword.

Come, tie his body to my horse's tail.
Along the field I will the Trojan trail. *Exeunt.*

SCENE IX. ANOTHER PART OF THE PLAIN.

Sound retreat. Shout. Enter Agamemnon, Ajax, Menelaus, Nestor, Diomedes, and the rest, marching.

AGAMEMNON
Hark! hark! what shout is that?

NESTOR
Peace, drums!

SOLDIERS (*within*)
Achilles! Achilles! Hector's slain! Achilles!

DIOMEDES
The bruit is, Hector's slain, and by Achilles.

AJAX
If it be so, yet bragless let it be;
Great Hector was as good a man as he.

AGAMEMNON
March patiently along. Let one be sent
To pray Achilles see us at our tent.
If in his death the gods have us befriended,
Great Troy is ours, and our sharp wars are ended. *Exeunt.*

trumpet sound Ff *Troian Trumpets sounds* (F⁴ Trojan). Editors *Trojan trumpets sound* (Chambers, Paradise, Kittredge, NCE, Alexander *Troyan*). 18 stickler-like]=like the arbitrator at a contest. 20 bait,] Q *baite* F¹ *bed;* F² *bitt:* F³, ⁴ *bit,* Cam, etc. *bait,* Delius *bit, Sheathes his sword.*] Added by Malone. 22 *Exeunt.*] From Q Ff. Ff add Sound Retreat. Shout. Transferred to S.D. before Scene ix by Paradise, Kittredge, NCE, Alexander. Cam, Delius, etc. add Shouts within. to S.D. before Scene ix. Cam has A retreat sounded. at the end of Scene viii. SCENE IX. . . . PLAIN.] Added after Dyce. *Sound . . . Shout.*] See note to Scene viii 22. *Enter . . . marching.*] From Q Ff. The speech-prefixes in this Scene in Q are: Aga.; Nest.; Sould.; Dio.; Aiax. In F¹: Aga., Agam.; Nest.; Sold.; Dio.; Aia. 1 what . . . that?] From Ff. Q *what is this?* Cam, etc. *what shout is that?* Alexander *what shout is this?* 3 SOLDIERS (*within*)] Q Sould: within. Ff Sold. Some editors put this line in quotation marks. slain! Achilles!] Q *slaine* Achilles. Ff *slaine,* Achilles. 6 as good a man] From Q. Ff *a man as good* Cam, etc. follow F. Kittredge, Alexander follow Q. 10 *Exeunt.*] From Q Ff. Capell, Cam, Delius, Craig, Chambers, Deighton Exeunt, marching.

SCENE X. ANOTHER PART OF THE PLAIN.

Enter Æneas, Paris, Antenor, and Deiphobus.

ÆNEAS
Stand, ho! yet are we masters of the field.
Never go home! Here starve we out the night.

Enter Troilus.

TROILUS
Hector is slain.
ALL Hector! The gods forbid!
TROILUS
He's dead, and at the murtherer's horse's tail
In beastly sort dragged through the shameful field.
Frown on, you heavens, effect your rage with speed!
Sit, gods, upon your thrones, and smile at Troy!
I say at once let your brief plagues be mercy,
And linger not our sure destructions on!
ÆNEAS
My lord, you do discomfort all the host.
TROILUS
You understand me not that tell me so.
I do not speak of flight, of fear, of death,
But dare all imminence that gods and men
Address their dangers in. Hector is gone.
Who shall tell Priam so, or Hecuba?
Let him that will a screech-owl aye be called,
Go in to Troy, and say there 'Hector's dead.'
There is a word will Priam turn to stone,
Make wells and Niobes of the maids and wives,

SCENE X. . . . PLAIN.] Added after Dyce. *Enter . . . Deiphobus.*] From Q Ff. (Q Diephobus. F¹ Deiphœbus. Q omits and). The speech-prefixes in this Scene in Q are: Æne.; Troy.; All; Pan. In F¹: Æne.; Troy.; All; Pand., Pan. 2, 3 Never . . . slain.] As in Ff. In Q Troilus enters after *field*, l. 1, and *Never . . . night.* is first line of his speech. Editors follow F. 7 smile at Troy!] Q Ff *smile at Troy.* Cam, Delius, Craig, Chambers, Paradise, NCE *smile at Troy!* Alexander *smile at Troy.* Deighton, Kittredge (following Hanmer) *smite all Troy!* (Kittredge *Troy,*). 8 I say at once] Q Ff *I say at once,* Theobald *I say, at once,* Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE *I say, at once* Kittredge *I say, at once!* Alexander *I say at once* 12 of fear, of] Q *of feare of* Ff *of feare, of* Cam, etc. *of fear, of* Alexander *of fear of* 16 screech-owl] Q *scrich-ould* F¹⁻³ *screechoule* F⁴ *scriech-oul* Cam, etc, *screech-owl* Kittredge *screech owl* 17 'Hector's dead.'] Many editors add quotation marks. Delius, Craig, Deighton, Paradise omit. 19 Niobes] Niobe, turned to stone after her children were

Cold statues of the youth, and, in a word,
Scare Troy out of itself. But march away.
Hector is dead: there is no more to say.
Stay yet. You vile abominable tents,
Thus proudly pight upon our Phrygian plains,
Let Titan rise as early as he dare,
I'll through and through you! And, thou great-sized coward,
No space of earth shall sunder our two hates.
I'll haunt thee like a wicked conscience still,
That mouldeth goblins swift as frenzy's thoughts.
Strike a free march to Troy! With comfort go.
Hope of revenge shall hide our inward woe.

As Troilus is going out, enter, from the other side, Pandarus.

PANDARUS
But hear you, hear you!

TROILUS
Hence, broker-lackey! ignomy and shame
Pursue thy life, and live aye with thy name!

Exeunt all but Pandarus.

PANDARUS
A goodly medicine for my aching bones!
O world! world! world! thus is the poor agent despised! O

slain, still wept. 20 Cold] Q *Could* F¹, ² *Coole* F³, ⁴ *Cool* Editors *Cold* 21, 22 But . . . dead:] From Ff. Q omits. Editors admit. 23 yet. You] Q *yet you* Ff *yet: you* Editors *yet. You* except Chambers *yet!— You* vile] Ff *vile* Q *proud* Editors *vile* 24 pight] Ff *pight* Q *pitcht* Editors *pight* (=pitched). 30 march to Troy! With] Q *march, to Troy with* Ff *march to Troy, with* Cam, etc., *march to Troy! with* Delius *march to Troy!—with* Paradise, Kittredge, NCE, Alexander *march to Troy! With* (Kittredge *Troy!*) 31 woe.] Cam, Delius, Craig, Chambers, Deighton, Paradise, NCE add Exeunt Æneas and Trojans (*or* Trojan Forces). They also add As Troilus is going out, enter, from the other side, Pandarus. They provide Exit for Troilus after *name!* l. 34. Kittredge, Alexander follow Q Ff in giving Enter Pandarus. after *woe.* l. 31; and Exeunt all but Pandarus. following Q (Ff Exeunt. only) after *name.* l. 34. 32-34 PANDARUS . . . name!] See note to v iii 112. 33 broker-lackey!] Q *broker, lacky,* F¹ *broker, lackie,* F² *brother, lacky,* F³, ⁴ *brothel, lacky,* Cam, Delius, Chambers, Deighton, *broker-lackey!* Craig, Paradise *broker lackey!* Kittredge *broker, lackey!* NCE *broker! lackey!* Alexander *broker-lackey.* ignomy and shame] Q *ignomyny, shame,* F¹, ² *ignomy, and shame* F³ *ignominy, and shame* F⁴ *ignominy and shame* Cam, etc. *ignomy and shame* Chambers *ignominy, shame,* Kittredge, NCE *Ignomy and shame* Alexander *Ignominy and shame* 34 *Exeunt . . . Pandarus.*] From Q. Ff Exeunt. See note to l. 31. 35 my aching bones!] Q *my aking bones,* F¹, ³ *mine akingbones:* F² *mine a kingbones:* F⁴ *mine aking bones:* 36 world! world! world!] Q *world, world—* Ff *world, world, world!* Editors *world! world! world!,* except

traitors and bawds, how earnestly are you set a-work, and how ill requited! Why should our endeavour be so loved and the performance so loathed? What verse for it? What instance for it? Let me see:

Full merrily the humble-bee doth sing,
Till he hath lost his honey and his sting;
And being once subdued in arméd tail,
Sweet honey and sweet notes together fail.

Good traders in the flesh, set this in your painted cloths:

As many as be here of Pandar's hall,
Your eyes, half out, weep out at Pandar's fall;
Or if you cannot weep, yet give some groans,
Though not for me, yet for your aching bones.
Brethren and sisters of the hold-door trade,
Some two months hence my will shall here be made.
It should be now, but that my fear is this,
Some galléd goose of Winchester would hiss.
Till then I'll sweat and seek about for eases,
And at that time bequeath you my diseases. *Exit.*

Chambers *world, world!* 37 traitors] Q[1] *traitors* F[1, 2] *traitours* F[3] *traitors* F[4] *Traitors*, Cam and others *traitors* Craig conj. Deighton, Kittredge, NCE, Sisson *traders* In support of *traders cf.* V x 45, 50. a-work,] Q *a worke*, F[1, 2] *aworke*, F[3, 4] *a work*, Cam, etc. *a-work*, Kittredge *awork* Alexander *a work*, 38 loved] Q *lou'd* Ff *desir'd* Cam *loved* Dclius, Paradise, *desired*, NCE *desir'd* Craig, Chambers, Deighton *loved*, Kittredge *lov'd* 45 cloths:] From Rowe. Q *cloathes*, F[1, 2] *cloathes;* F[3, 4] *cloaths*, Cam, etc. *cloths.* or *cloths:* 49 your] Q *my* Ff *your* Editors *your* aching bones.] Q *aking bones:* F[1-3] *akingbones:* F[4] *aking bones*, 50 hold-door] Q *hold-ore* Ff *hold-dore* Editors *hold-door* 53 goose of Winchester] = sufferer from venereal disease. 54 sweat] Q *sweat* F[1] *sweate*, F[2] *sweare*, F[3,4] *swear*, Editors *sweat* or *sweat*, 55 *Exit.*] From Rowe. Q omits. Ff Exeunt. Q F[1-3] end with FINIS.

APPENDIX TO TROILUS AND CRESSIDA

A never writer, to an ever reader. News.[1]

ETernal reader, you have here a new play, never staled with the Stage, never clapper-clawed with the palms of the vulgar, and yet passing full of the palm comical; for it is a birth of your[2] *brain that never undertook anything comical, vainly: And were but the vain names of comedies changed for the titles of Commodities, or of Plays for Pleas; you should see all those grand censors, that now style them such vanities, flock to them for the main grace of their gravities: especially this author's Comedies, that are so framed to the life, that they serve for the most common Commentaries of all the actions of our lives, showing such a dexterity and power of wit that the most displeased with Plays are pleased with his Comedies. And all such dull and heavy-witted worldlings as were never capable of the wit of a Comedy, coming by report of them to his representations, have found that wit there that they never found in themselves, and have parted better witted than they came: feeling an edge of wit set upon them more than ever they dreamed they had brain to grind it on. So much and such savoured salt of wit is in his Comedies that they seem (for their height of pleasure) to be born in that sea that brought forth* Venus. *Amongst all there is none more witty than this: And had I time I would comment upon it, though I know it needs not (for so much as will make you think your testern well bestowed) but for so much worth as even poor I know to be stuffed in it. It deserves such a labour as well as the best Comedy in* Terence *or* Plautus. *And believe this, that when he is gone and his Comedies out of sale, you will scramble for them and set up a new English Inquisition. Take this for a warning and, at the peril of your pleasure's loss and judgements, refuse not, nor like this the less, for not being sullied with the smoky breath of the multitude; but thank fortune for the scape it hath made amongst you, since by the grand possessors' wills I believe you should have prayed for them rather than been prayed. And so I leave all such to be prayed for (for the states of their wit's healths) that will not praise it.*

Vale.

[1] From the Quarto of 1609. [2] Keightley *that* (*your* is ethical dative).

OTHELLO

Q^1 of *Othello* was the first published after the *Troilus* and *Pericles* Quartos of 1609. The entry in the *Stationers' Registers* was: 6° Octobris, 1621. Thomas Walkley. Entred for his copie vnder the handes of Sir George Buck, and Master Swinhoe warden, *The Tragedie of Othello, the moore of Venice.* vj^d.[1] Q^1 was published with title-page: The Tragœdy of Othello, The Moore of Venice. *As it hath beene diuerse times acted at the* Globe, and at the Black Friers, by *his Maiesties Seruants. Written by* VVilliam Shakespeare. [Device] *LONDON*, Printed by *N*[icholas]. *O*[kes]. for *Thomas Walkley*, and are to be sold at his shop, at the Eagle and Child, in Brittans Bursse. 1622.[2] On Sig. A2*r* Walkley printed an address which reads as follows:

The Stationer to the Reader.

To set forth a booke without an Epistle, were like to the old English prouerbe, A blew coat without a badge, *& the Author being dead, I thought good to take that piece of worke vpon mee: To commend it, I will not, for that which is good, I hope euery man will commend, without intreaty: and I am the bolder, because the Authors name is sufficient to vent his worke. Thus leauing euery one to the liberty of iudgement: I haue ventered to print this Play, and leaue it to the generall censure.*

Yours, Thomas VValkley.

Walkley's publication occurred during a lull in the setting-up and printing of the Folio, and Willoughby suggests that the Players authorised Walkley in a moment of irritation at this delay.[3] In any case, Walkley acquired rights in Q^1, a very different text from F which the Players published; and these rights he transferred on March 1, 1627,[4] to Richard Hawkins, who produced Q^2 in 1630 with a different device and imprint: *LONDON*, Printed by *A*[ugustine]. *M*[athewes]. for *Richard Hawkins*, and are to be sold at his shoppe in Chancery-Lane, neere Sergeants-Inne. 1630.[5] Q^2, quotations from which are given in our footnotes, was prepared by altering a copy of Q^1 by means of F^1, so adopting passages omitted in Q^1 and incorporating many of F's different readings. Q^2 is interesting as the work of an early editor conflating two primitive texts, but has no independent textual authority.[6]

[1]Arber, iv 59; Chambers: WS, i 457; Lewis, ii 540. [2]Facsimile by Praetorius, Intr. by Herbert A. Evans, 1885. [3]For causes of the lull and comments, see Willoughby: FF, 39. Parrott: SC, 288, states that "Walkley had, of course, no right to print this play": but see below. [4]*I.e.*, 1628. Arber, iv 194; Chambers: WS, i 458. [5]Facsimile by Praetorius, Intr. by Herbert A. Evans, 1885. [6]See *The Copy for the Second Quarto of Othello* by Charlton Hinman

Act divisions in Q^1 are Act 2, Scene 1; Act 4; Act 5; and in Q^2 are Act 2, Scene 1; Act 3, Scene 1; Act 4, Scene 1; Act 5, Scene 1: such indications are unusual in Quartos. Walkley having entered and published Q^1, the play was not mentioned in the global entry in the *Stationers' Registers* dated 8 November, 1623,[1] and covering the publication of F^1. The relations of Q^1 and F^1 have long been a problem. Q^1 is some 160 lines shorter than F, occasioned by cuts in Q^1 and lines skipped in printing or copying.[2] In accordance with the Act to Restrain Abuses of 1606,[3] oaths and profanities in Q^1 are omitted in F or are replaced by milder expressions; but though their appearance in Q^1 has been held to indicate an early date for the Q^1 version, Q^1 is in this and other respects similar to certain Beaumont and Fletcher plays likewise issued in "Brittans Bursse" between 1619 and 1623.[4] According to Cameron these publications appear to have been based on prompt-books. Greg is persuaded that Q^1 of *Othello* results from a transcript made from foul papers with a fair amount of editing.[5] Evans considered Q^1 as based on a disused actor's or prompter's copy; Cameron as probably the playhouse version when Walkley acquired the text in 1620 or 1621.[6] Chambers regards it as made from a not very faithful early transcript of the original.[7] Early editors favoured Q^1, but Evans took a poor view of it.[8] Ridley preferred it to F, described it as based on "a *stage* MS.," representing a transcript not more than once removed from the original; and he founded his edition upon it.[9] Dr. Alice Walker, referring to "the well-recognised inferiority" of Q^1, ascribes its condition, not to scribal errors, but to "memorial contamination"[10] as in the case of Q^1 of *Richard III*; in which ascription Greg is unable to concur.[11] Cameron found that Q^1 was on the whole in no way inferior to F^1, with its normal Stage Directions, preservation of oaths, lack of sophistications and less interrupted movement;[12] but this is not the general verdict. Collier, Evans, Pollard, Hart, Luce,

in *Joseph Quincy Adams Memorial Studies*, Folger Sh. Library, 1948, pp. 373-389; also Cam viii, p. xiii; Furness, 343. [1]Text in Arber, iv 107; Chambers: WS, i 138; Lewis, ii 573. [2]In Chambers's count cuts may amount to 125 lines. Chambers: WS, i 460. Q^1's omission of the Willow Song may arise from its record independent of the dialogue, or to the Players' desire to prevent unauthorised use of the Song. See Bowden: EDL, 113. Chambers: WS, i 460, and Attwater in Sh. Companion, 220, suggest that its omission may have been because the actor playing Desdemona at the time when the version was in use could not sing. *Cf. Cymbeline* IV ii 255. [3]3 Jac. I, c. 21: text in Chambers: ES, iv 338. [4]These are *Maids' Tragedy*, *A King and No King*, *Philaster*, *Thierry and Theodoret*. See Cameron, 671-683; Greg: EP, 108. [5]Greg: EP, 110. [6]Evans: O, xi; Cameron: O, 795. [7]Chambers: WS, i 460. [8]Evans: O, vi. [9]Ridley: O, ix, xii. Smeaton, 372, describes Q^1 as from an "acting edition" of the play. Our footnotes give throughout readings from Ridley's text. [10]Sh. Survey 5, pp. 16, 23. [11]Greg: EP, 2nd edn., p.n. For *Richard III*, see our vol. ii, p. 365. [12]Cameron: O, 794.

Rhodes, Ridley, Hinman and others hold that Q and F derive from independent MSS., and Rhodes thinks that a prompt-book underlies F.[1] Chambers's view is that F represents the original MS. and that Q is from a faulty transcript.[2] Cameron suggests that F may be from a discarded MS. or presentation copy of the play.[3] There must have been, in any case, a common original ultimately underlying the Q and F versions, as Ridley, Spencer and others have supposed.[4] Finally, in 1952, Dr. Alice Walker produced evidence that F^1 was printed from a corrected printed copy of Q^1, such evidence being bibliographical, orthographical and based upon common textual errors.[5] Greg agrees that Dr. Walker makes out a case for this use of Q^1 in printing F^1; but is not disposed to agree with her that Q^1 may be the work of a theatre book-keeper who relied on his knowledge of the play as acted and his invention where memory failed.[6] However Q^1 came into existence, the fact remains that Heming and Condell, who claimed to supervise the preparation of copy for F^1 and who had intimate knowledge of Shakespeare's theatre and accessibility to theatre copy, found it necessary to correct Q^1 from a source which was presumably closer to Shakespeare's work as they knew it. This, and the obvious superiority of F in most passages, as shown in our footnotes, renders it essential to base the modern text almost entirely on F. In the Folio the play succeeds *Lear* and precedes *Antony and Cleopatra*: it is there divided into Acts and Scenes corresponding to our divisions, except that F's II ii covers our II ii and iii. An unusual fault in certain copies of F, involving repetition in page 333 of a line in page 332 and mutilation of the text, together with correction in script of the same, was described by Charlton Hinman in *The Library*.[7] Parallel texts of Q^1 and F^1 with readings from Q^2 were published by Schröer in 1909.[8] Q^3, based on Q^2, was printed for William Leak in 1655, and on the title-page is called the Fourth Edition.[9] To sum up what appears to be the nature of the principal texts: Q^1 seems to be derived from a transcript which may revert to an earlier authentic version and have been subject to copyist's and printer's slips, to cuts, and some deliberate changes; F^1 results from the Folio editors' attempts to bring Q^1, for printing purposes, into line with a later and more authentic version, with some changes and minor omissions; Q^2 is an editor's attempt to combine Q^1 and F^1; and Q^3, based on Q^2, has no real textual value.

The verse in *Othello* is rich in alexandrines (73), is the richest so far in feminine endings (679), richest of all the plays in extra midline

[1]Cam viii, pp. xii, xiii; Evans: O, vii; Pollard: FQ, 63; Hart: O, xii; Luce, 293; Rhodes, 7; Rhodes: FF, 68, 107; Ridley: O, vii; Hinman, *op. cit.*, 373. [2]Chambers: WS, i 460. [3]Cameron: O, 679. [4]Ridley: O, xiv; Spencer, 318. [5]Sh. Survey 5, 16-24. [6]Greg: EP, 2nd edn., p.h.; Sh. Survey 5, 16, 23, 24. [7]4th Series, xxiii, 101-107. For this and other stop-press corrections in F, see notes to IV ii 182, 183; IV iii 21, 38, 39, 54. [8]See Schröer in Bibliography. [9]Chambers: WS, i 458, 459; Jaggard, 422.

syllables (208); yet, one of the poorest in light and weak endings and rather poor, for the period, in run-on lines.[1] The proportion of rhyme, used principally to round off speeches and lend dignity and point, is moderate. The dramatic effectiveness of the verse's changing rhythms, its flexibility and its rich and specialised vocabulary have often been praised.[2] Caroline Spurgeon showed that the main imagery is that of animals preying on one another, repellent creatures, wild cats, wolves, goats, monkeys, reptiles and others, and wanton torture;[3] and Mikhail M. Morozov demonstrates that such imagery, proper to Iago, becomes characteristic of Othello's speech after III iii 93, when Iago gains ascendancy over Othello's soul, until, at the end, Othello becomes himself again.[4] In a play dealing with Venice, sea-imagery is especially appropriate: it is mostly Iago who employs it. Othello's speech, indicative of his character, is of vast scope, often expressed in grandiose terms and enriched by exotic imagery allied to the mythical and the marvellous, changing at times to simple words of great force and dignity. As an inveterate realist, Iago speaks much in prose. There are frequent allusions to the demoniac, both by and in relation to Iago.[5] Henley, writing of *Othello*, described soliloquy as abominable to the play-going mind;[6] but the play's fifteen soliloquies help greatly in characterisation and contribute to the power of the tragedy. The play lends itself to allegorical interpretation and symbolism, such as Wilson Knight's summation, "Othello, Desdemona, and Iago are Man, the Divine, and the Devil."[7] Rich as the vocabulary is, the language turns for powerful effect at the great crises to the simple and monosyllabic. The scant humour is of a kind designed for the play: the Clown, played no doubt by Armin, and intended, as Douce said, to be a domestic Fool,[8] appears in III i and III iv between the crises and storms of passion; in both instances to act as messenger. The other brief interlude is the talk between Desdemona and Iago in II i 101 f., whilst they await Othello's landing. This has not been understood: it is an excellent example of the Elizabethan pastime of Giving Themes, in which Summers and Tarlton were reputed experts, and in which the superior (in this case Desdemona) sets a theme and the respondent (Iago) replies, usually satirically, in extempore rhyme.[9] Underlying this particular dialogue is Desdemona's anxious thought for storm-tossed Othello, and in it Iago reveals his adroit wit and resource and

[1]Total lines in Chambers count number 3,316 (Chambers: WS, ii 398 f. See also Parrott, 241). [2]For instance, C. S. Baldwin in Matthew-Thorndike, 307 f. [3]Spurgeon, 335, 336. See also Clemen, 125, 126. [4]Morozov in Sh. Survey 2, 84 f. [5]See Bethell in Sh. Survey 5, 62-80. At the end Othello looks for Iago's cloven hoof, v ii 289. [6]John Drinkwater comments on this in *Quarterly Review*, Jan., 1922, p. 105. For statistics of soliloquy, see Arnold, 24, 25. [7]Wilson Knight: PSP, 108; see also Chambers: WS, i 463. [8]Douce, ii 272. The Clown's part is often cut in modern production. [9]See footnote to II i

certain of his ideas which are to be of importance later. The play is shot through with irony, based largely, as Cazamian[1] says, on the contrast between faces and masks,[2] most of it connected with Iago. In this, as in other plays, a few inconsistencies have been detected: Cassio in I i 21 is said to have a wife, but Bianca evidently replaces her;[3] the famous handkerchief is said in III iv 53 to have been given to Othello's mother by an Egyptian wise-woman, and in V ii 219 to have been given by his father. But recognition of the play's masterly construction is well-nigh universal. It is all of a piece, devoid of sub-plot and extraneous matter, the whole of it turning on Act III, Scene iii, a scene unrivalled for dramatic power and development, to which all before in the action inevitably leads up, and from which the *dénouement* inexorably follows. Act I is a dramatic entity in which the unities are respected; from it are developed Acts II to V in which the unities are but little departed from: and in no other Shakespearian play is the unity of action so definitely observed throughout.

The problem of time within the play occurs in the case of *Romeo* and other Shakespearian dramas: and *Othello* is the classical case. Christopher North (Prof. John Wilson) discussed this *Othello* problem in 1849 and 1850 in *Blackwood's*.[4] We are to imagine that some events in the play proceed according to the timing of one clock, and others according to the different pace of another: hence the term double clock-time or double time applied to the progress of the drama. The Cowden Clarkes made a prolonged study of this problem, using the terms Short Time and Long Time.[5] None of these terms adequately defines the matter. In *Othello* Act I covers one evening; in Acts II-V the parties land in Cyprus and the tragic end comes within a day and a half; but references to Desdemona's relations with Cassio, Cassio's with Bianca and Iago, Iago's with Roderigo, and Othello's with various others give either the statement or the definite impression of much longer periods in these respects. The dramatist in developing the fable was faced with the problem that Iago's plot, to succeed, and the passions

130, etc. [1]Cazamian, 176. [2]Gildon stated that, for the benefit of a popular comedian playing Iago, Sh. put some passages, perhaps unsuitable for the part, into the play; and Chambers suggests these lines in II i may be intended (Chambers: WS, i 461, ii 261). H. C. Hart unnecessarily suspected the lines to be by "an inferior hand" (Hart: O, xv). [3]See note to I i 21. Similarly Cassio, who had accompanied Othello in his visits to Brabantio's house when he wooed Desdemona (III iii 72), yet knows nothing of his marriage (I ii 52). Bradley, 433, suggests that Cassio may only be pretending ignorance. See also III iii 95 f. [4]Furness reprints most of North, pp. 361-370. See also papers in New Sh. Socy. Trans., 1875-6, including Halpin's. [5]Cowden Clarke: Key, 105-283. Tolman, 204, finds that the *Othello* time-scheme disturbs the probability. Empson, 240, says that technique of long and short time is used extravagantly in the play; and Stoll: O, 48, remarks that with a double clock there is little foundation for theories of psychology in *Othello*.

which it aroused, demanded the precipitate speed which he gave them; while the interrelations of the characters required maturity of intercourse in order to be plausible. But "double time" is not enough. The attention of the spectator throughout the action in *Othello* is, with notable frequency, switched back and forth to the past and future (which conveys the impression of action when none may be taking place).[1] This is one time element. Reference is also made to hours, days and periods within the scope of the action; and this, called clock-time, is actually manipulated time proceeding at varying pace, and may be called dramatic clock-time. These time elements are, however, accessory to the fundamental time of the play, shared alike by the actors and spectators, which is Living Duration; and the pace of this is inconstant. The fact that, in the theatre, discrepancy in the various time-elements remains unnoticed, is because the attention is occupied with this fundamental time. Clearly, in drama, we are dealing with multiple time.

Othello was presented before James I in the Banqueting Hall in Whitehall on 1 November, 1604,[2] and many modern editors adopt 1604 as the play's date.[3] Parrott supposes the play written in 1603-4 during the closing of the theatres as the result of plague.[4] A conjectured allusion to *Othello* in *The Honest Whore* by Dekker and Middleton (1604)[5] led Alfred Hart to urge at least 1603 as date for the play; more important, undoubted echoes of *Othello* in the bad Quarto of *Hamlet*, published in 1603, support the adoption of that year.[6] Warburton concluded that III iv 43, "But our new heraldry is hands, not hearts." referred to James I's creation in 1611 of Baronets who could bear a hand gules in their 'scutcheon; and a few editors agreed with Warburton on that date for the play;[7] but, if the reference to James I's Baronets is correct, the passage is certainly a late insertion; and there is good reason to reject Warburton's thesis. It would seem that 1603 is probably correct.[8]

There have been the usual suggestions that Shakespeare's source was an earlier play.[9] The actual source was Novel VII of the Third

[1]This switching also helps to create the impression of speed. Another factor contributing to the same is the high proportion of scenes in *Othello* which begin in the middle of a conversation, on which see Marco Mincoff in Sh. Survey 3, p. 62. [2]Chambers: WS, ii 331; Chambers: ES, iv 119. [3]Such are Stokes, Hudson, Ten Brink, Lee, Drinkwater, Wolff, Fripp, Adams, Kittredge, NCE. Chambers's date is 1604-5. [4]Parrott: SC, 288. [5]In Sh. Alln. Bk., i 65, the allusion is conjectured to be to *Titus Andronicus*; but *Othello* is more likely. [6]TLS, 10 Oct., 1935. The parallels in Q^1 of *Hamlet* and *Othello* are set out in Hart: SSC, 398. [7]Furness, 344 f. [8]The historical date of the Turkish attack on Cyprus, under Selim II, was 1570, when Cristofero Moro was Governor of Cyprus. On possible implications, see Scott-Giles, 21. On the play's relation to history, see Hazlitt: Sh., 433. [9]Anders, 66, 145,

Decade in the *Hecatommithi* of Giraldi Cinthio, published in Monreale in 1565 and in Venice in 1567.[1] It was not translated into English in Shakespeare's time; but a close translation into French by Gabriel Chapuys appeared in Paris in 1584. Study of both texts led Charlton to conclude that it is impossible to say whether Shakespeare read the Italian or the French.[2] An attempt by Alexander H. Krappe to show that *Othello* was based, not on Cinthio, but on the Byzantine epic of *Digenis Akritas* of the tenth century, which somewhat resembles the Othello fable, was refuted by Walter L. Bullock.[3] The transmutation in the play of Cinthio's novel, of which the main lines are preserved, has had much comment: "*Tout subsiste en effet*," writes Guizot, "*et tout est changé.*"[4] Character, pathos, and poetry, says Hudson, are entirely Shakespeare's.[5] Changes made by Shakespeare in Cinthio are important. In it Emilia survives and it is she who tells the story. There is no incident in the Venetian Council; no Turkish war, no storm, no drinking bout, no magic in the handkerchief. Othello and Desdemona, after marriage, live for a period happily in Venice, until Othello goes to Cyprus on a change of garrison. Cassio is not a companion at the wooing. The parties sail for Cyprus in one ship (not in three as Shakespeare arranged so as to render the charge of adultery obviously false).[6] Iago falls ardently in love with Desdemona, makes no headway, suspects she is enamoured of Cassio; his love changes to hate; he determines to kill Cassio and destroy Othello's happiness. Iago has a child of three years old, and it is whilst Desdemona embraces it that he steals her handkerchief. A woman in Cassio's house copies the handkerchief, and Iago sees to it that Othello observes her at the window. Cassio knows the handkerchief is Desdemona's and tries to return it. Emilia knows of Iago's plot, but fears her husband. Cassio is wounded by Iago, loses a leg, and is provided with a wooden one. There is no supersession of Othello, as Governor, by Cassio. At Iago's suggestion, he himself kills Desdemona with a stocking stuffed with sand whilst Othello upbraids her; and they pull the chamber roof down on her body, pretending that it fell and killed her. Othello is afterwards completely distraught, hates Iago, and degrades him; whereupon Iago persuades Cassio to accompany him to Venice where Othello is denounced as a murderer and assailant of Cassio. Othello is sent for and tortured, but refuses to confess; is imprisoned, released, and slain by Desdemona's kinsmen; and eventually Iago is tortured

146, 255; Robertson: EL, 182, 186; Robertson: M, 239, 338. [1]Reprinted with translation in Collier, vol. ii; again in Hazlitt, Sh. Lib. I ii, 281-308; Furness, 372-389. [2]Charlton: ST, 115. See also Werner Wokatsch in *Archiv für das Studium der N. Sprachen*, Band 161, 1932, 118, 119. Simrock, 43, Raleigh, 75, and others think Sh. read the Italian. [3]MLN, xxxix 156-161; xl 226-228. [4]Guizot, 256. [5]Hudson, ii 455. [6]Shakespeare so arranged his plot that there was no opportunity, from the moment of her marriage until

on another count, and dies. Shakespeare created Brabantio and the Venetian nobles; evolved Roderigo from a soldier on whom Cassio drew his sword (for which he was, in Cinthio, degraded); and made Bianca by combining the woman in Cassio's house with the *meretrice* (strumpet) whom he visited. Shakespeare gave Iago new motives, as well as his innate evil impulses: these motives are the promotion of Cassio and suspicion that Othello and Cassio had immoral relations with Emilia. He compressed the fundamental time and speeded the action.[1] His 'local colour' is so good that it convinced Grillo that he visited Italy.[2]

Thomas Rymer, devoted to unities, decorum and moral precept in drama, condemned *Othello* as lacking all these, and called it a "Bloody Farce, without salt or savour."[3] Macaulay thought the play "perhaps the greatest work in the world," and Rymer the worst critic.[4] Absurd as much of Rymer's criticism is, it contains observations which have found new utterance, especially the "improbability of the fable."[5] George Henry Lewes in 1875 wrote that a defect in the play was the rapidity with which, and the slight grounds on which, Othello is made to believe in his wife's guilt;[6] and William Archer in 1912 thought that Othello succumbed with incredible facility.[7] Stoll's view is that though by his art Shakespeare produced in Othello one of the greatest of all stage-contrasts, with great dramatic effect, the change from the noble and trustful Othello into the jealous and brutal victim of Iago's temptation is inadequately motivated.[8] He thinks no explanation possible in terms of psychology: the demands of the plot determine the characters and incidents; and the plot is shaped according to the convention, seen also in *Much Ado*, *Lear*, *Cymbeline*, *Philaster* and other plays and common in folklore, that the hero implicitly accepts the word of the calumniator. A convenient tragical blindness overcomes the victim: so that Othello, quite improbably, trusts Iago, distrusts Emilia, and mistrusts his lifelong friend Cassio and his devoted wife; and Emilia as readily fails to recognise what happens around her and to speak of it. The main question thus arises whether Shakespeare's Othello is shown to be such a man before the temptation

her death, for Desdemona to commit adultery. [1]For convenience the names used in Shakespeare have been used in this account: the only person named in Cinthio is Disdemona. [2]Grillo, 132 f., Elze, 125, 419, Brandes, 113, among others, also think so; Boas, 424, states that local colour is missing; Creizenach, 159, ascribes any local colour to the reader, not the poet. On Brabantio's rôle as 'frantic father,' reflecting the traditional Pantalone of the Commedia dell' Arte, see Lea, ii 378, 379. [3]*Tragedies of the Last Age Considered*... London, Tonson, 1678; extracts in Halliday, 435 f.; Furness, 233. Synopsis in Ralli, i 7-9. [4]Furness, 412; Saintsbury: C, 131. [5]"I have never... seen a cogent refutation of Thomas Rymer's objections to *Othello*" (Eliot: SW, 96). [6]*On Actors and Acting*, London, Smith Elder, 1875, 156. [7]Archer, 202. [8]Stoll, 90 f.; *Othello the Man* in Sh. Assn. Bulletin, 1934, ix 111-124; *Othello, an Historical and Comparative Study*, Univ. of Minnesota, 1915.

(III iii) that Iago's calumny could transform him into the Othello of Acts IV and V.

Some critics have shown a tendency to simplify the whole situation by chivalric and sentimental vindication of Othello which seems to ignore some facts about him. Swinburne called him "the noblest man of man's making"; Brandes, a great man who is a great child; Raleigh, a man after Shakespeare's own heart, "tender, generous, brave and utterly magnanimous"; Fluchère, a man of most noble characteristics, devotion to the state and spiritual love untarnished by sensuality; Chambers, a simple open-hearted soldier, noble and gracious; and Spencer calls him "a normal man."[1] There have been many quite different voices. Cinthio (in his tale) described him as *Barbaro*;[2] Maeterlinck writes of *la naïveté et la crédulité d'un demi-barbare*;[3] Thackeray thought him a union of dissimilar natures, "a civilised barbarian."[4] Bradley calls him the greatest poet among the heroes, smitten by jealousy which liberates the beast in man; Kreider thinks he lacks self-control; Baldensperger thinks him a *fétichiste*. Van Doren describes him as superior to passion and its slave, a man with a jungle within, a great gentleman and a barbarian. Wilson Knight sees in him nothing particularly primitive or of negroid savagery, but having moments of barbaric fury and others of neurotic disgust and some of delirium.[5]

Now Othello is a black of princely origin, as jet-black as the Longleat drawing of Aaron the Moor in *Titus Andronicus*.[6] He himself and those who know him declare his blackness: and in the Shakespearian world the badge of Hell and the devil's garb are black, and death has a black veil; vengeance, envy, despair, villainy are black; so are witches and necromancers, pagans, Nemesis, incest; black night brings abominable deeds; and beetles, toads and flies are black. Othello is an ominous figure to start with and as such the audience would recognise him; but yet a brave and experienced mercenary with great power of command and a romantic history which leads to marriage with a Venetian beauty. The marriage inspires horror and foreboding, of all of which Othello is conscious; its discussion has precedence over state business in the Council, and gives rise, so strange it is, to questions of necromancy. Othello is imaginative, and, beneath his usual exterior dignity and calm, he is emotional; his reaction to accusation, as afterwards when smitten with emotional crises, is a flight into impressive poetic rhetoric and exotic imagery. He talks of

[1]Swinburne: SS, 177; Brandes, 449; Raleigh, 140; Fluchère, 282; Chambers: SS, 219; Spencer, 321. [2]Hazlitt: Sh. Lib., I ii, p. 308; Furness, 388. [3]*Le Temple Enseveli*, ch. xvi, Paris, Charpentier, 134. [4]*Edinburgh Rev.*, January, 1854; quoted in Smeaton, 378. [5]Bradley, 178, 188; Kreider, 122; Baldensperger, 171; Van Doren, 225, 228, 235, 236; Wilson Knight; PSP, 108. [6]Reproduced in Chambers: SG; Sh. Survey 1, p. 32.

seeing anthropophagi, cannibals, monstrous men, antres vast—fantastic lies, Iago the realist calls them—just as, at an even greater crisis, he is to talk of the perfect chrysolite, the sword of Isebrooke's temper, steep-down gulfs of liquid fire, the base Indian and his pearl, and the rest. Then, too, the famous handkerchief comes from an Egyptian wise-woman, was sewn by a sybil, is woven of silk from hallowed silkworms and dyed in a conserve of the hearts of mummified maidens. All this is significant: of a free and open nature Othello assuredly was, as a rule; resolute amidst carnage, a man whom it seemed passion could not shake; but deep in the man was fierce emotion, ordinarily controlled, and amazing credulity, not so easy to master. Such emotion and such credulity, under suitable provocation—provided by Iago—are calculated to make deception possible; and from Iago's deception springs jealousy finding release in action through all its attendant vices. No simple formula expresses Othello: he is strangely complex; but not the impossible creature that some have called him.

Iago has fascinated the critics and has occupied many pages in the company of Satan and Machiavelli, associated, and rightly so, with the charge of inexpiable villainy. It is notable that he has tools, but no accomplices, and merits more than Richard Crookback the description "I am myself alone." Tucker Brooke treats him with questionable generosity, and writes of the poet's original plan of "the tragedy of the honest, charming soldier, who swallowed the devil's bait of self-indulgence, grew blind to ideal beauty, and in his blindness overthrew more than his enemies."[1] Fault has been found, amidst much justified admiring comment, with that innocent child of undeserved misfortune, Desdemona: she is declared untruthful, she is said to lack intellect and self-respect, she is secretive, she meddles in her husband's military affairs.[2] The play is noted as the most modern and realistic of Shakespeare's dramas. It has afflicted some good men grievously. Lamb found something revolting in the courtship and caresses of Othello and Desdemona in the theatre. Johnson was glad to come to the end of the murder scene and called it dreadful, not to be endured.[3] Halliwell-Phillipps observed that the last scene and Iago's revolting character rendered the study of *Othello* rather a painful duty than a pleasure; and Furness thereupon added that inexhaustible poetry could not countervail the unutterable agony of the last scene, and he wished the play had never been written.[4] Meantime, Moody E. Prior has written a timely reminder that analysis of character is insufficient in the study of *Othello*, which demands recognition of the cumulative interrelations of character and incident, each developing and clarifying the other.[5]

[1]Brooke: ES, 56. [2]*Cf.* Wendell, 284; Nicoll: St. 88; Leech, 98; Flatter: O, 102. [3]Lamb's *Works*, Oxford Univ. Press, i 138; Tillyard: Lamb, 47; Furness, 410; Johnson, 200. [4]Furness, 300. [5]*Modern Philology*, xliv 225-237. Samuel A. Tannenbaum's Bibliography, *Shakspere's Othello*, New York, 1943, contains 3,100 items.

DRAMATIS PERSONÆ

DUKE OF VENICE.
BRABANTIO, a Senator.
Other Senators.
GRATIANO, brother to Brabantio.
LODOVICO, kinsman to Brabantio.
OTHELLO, a noble Moor in the service of the Venetian state.
CASSIO, his Lieutenant.
IAGO, his Ancient.
RODERIGO, a gulled Venetian gentleman.
MONTANO, Othello's predecessor in the government of Cyprus.
Clown, servant to Othello.

DESDEMONA, daughter to Brabantio and wife to Othello.
EMILIA, wife to Iago.
BIANCA, a Courtesan, mistress to Cassio.

Sailors, Messenger, Herald, Officers, Gentlemen, Musicians, and Attendants, etc.

SCENE: VENICE: A SEAPORT IN CYPRUS.

[After the Play in F^{1-3} and before the Play in F^4, appears:

The Names of the Actors.	*Senators.*
(* *)	Montano, *Gouernour of Cyprus.*
OThello, *the Moore.*	*Gentlemen of Cyprus.*
Brabantio, *Father to Desdemona.*	Lodouico, *and* Gratiano, *two Noble Venetians.*
Cassio, *an Honourable Lieutenant.*	*Saylors.*
Iago, *a Villaine.*	*Clowne.*
Rodorigo, *a gull'd Gentleman.*	Desdemona, *Wife to Othello.*
Duke of Venice.	Æmilia, *Wife to Iago.*
	Bianca, *a Curtezan.*

For *Roderigo* in $Q^{1,2}$, F^1 has *Rodorigo* (Q^2, v i 90, *Rederigo*). In i iii $Q^{1,2}$ have special genitive forms *Othelloes* and *Othelloe's* and in v ii *Roderigoes* where F^1 has *Othello's* and *Rodorigo's*. Q^1 spells *Cipres, Cipresse, Cypresse, Cypres*; Q^2 *Cipres, Cyprus*; F^1 *Ciprus, Cyprus*. In i i 114 Q^1 has *Iermans*; Q^2 *Germans*; F^1 *Germaines*. Q^1 and F^1 have *Ottamites*; Q^2 *Ottomites, Ottamites*. In i iii Q^1 has *Ottaman*; Q^2 F^1 *Ottoman*. In i i and i iii Q^1 has *Sagittar*; Q^2 *Sagittary*; F^1 *Sagitary*. $Q^{1,2}$'s *Anthropophagie* is spelt *Antropophague* in F^1. In II i, II iii of $Q^{1,2}$ *Montano* is spelt *Montanio*. *Emilia* is spelt *Emillia* in $Q^{1,2}$; *Æmilia* and *Æmillia* in F^1, with prefix *Æmil.* except for *Emil.* in v ii 187-240. Q^2 follows Q^1 in spelling *Emilla* in S.D.s at III i 40, III iv; and so spells independently at II i 82. *Isebrookes* in v ii 256 of $Q^{1,2}$ (=Innsbruck's) is spelt *Ice brookes* in F^1; and *Indian* in v ii 350 is *Iudean* in F^1.

THE TRAGEDY OF
OTHELLO
THE MOOR OF VENICE

ACT I

SCENE I. VENICE. A STREET.

Enter Iago and Roderigo.

RODERIGO
Tush, never tell me; I take it much unkindly
That you, Iago, who has had my purse
As if the strings were thine, shouldst know of this.

IAGO
'Sblood, but you will not hear me:
If ever I did dream of such a matter,
Abhor me.

RODERIGO
Thou told'st me thou didst hold him in thy hate.

IAGO
Despise me, if I do not. Three great ones of the city,
In personal suit to make me his lieutenant,
Off-capped to him: and, by the faith of man,
I know my price, I am worth no worse a place.
But he, as loving his own pride and purposes,
Evades them with a bombast circumstance
Horribly stuffed with epithets of war;
And, in conclusion,
Nonsuits my mediators; for, 'Certes,' says he,
'I have already chose my officer.'
And what was he?

THE . . . VENICE.] From $Q^{1,2}$ Ff. ACT I SCENE I.] $Q^{1,2}$ omit. Ff Actus Primus. Scæna Prima. VENICE. A STREET.] Added by ed. after Theobald. *Enter . . . Roderigo.*] From $Q^{1,2}$. Ff Enter Rodorigo, and Iago. The speech-prefixes in this Sc. in Q^1 are: Roderigo, Rod.; Iag., Ia.; Brab., Bra. In F^1: Rodorigo, Rodo., Rod.; Ia., Iago; Bra. 1 Tush,] Ff omit. 2 you, . . . has] From Q^1. Q^2 Ff *thou . . . hast* Cam, Delius, Craig, Chambers, Hart, Mason, Kittredge, NCE follow F. Ridley, Alexander follow Q. Iago,] Q^2 omits. Editors admit. 4 'Sblood,] Q^2 Ff omit. Q^1 *S'blood*, Editors admit. 4 but . . . me:] Separate line in $Q^{1,2}$ F^4. you will] From Q^1. Q^2 Ff *you'l* or *you'le* or *you'll* Cam, etc. *you will* NCE *you'll* 5, 6 If . . . me.] One line in $Q^{1,2}$. Ff end at *dream . . . me.* 7 Thou . . . hate.] Two lines in Ff, ending *me, . . . hate.* 8 Despise me,] Separate line in Ff. 10 Off-capped] $Q^{1,2}$ *Oft capt* Ff *Off-capt* Editors follow F. 14 epithets] $Q^{1,2}$ $F^{1,2}$ *Epithites* 15 And, in conclusion,] From Q^1 in separate line. Omitted in Q^2 Ff. Editors follow Q^1. 16 for, 'Certes,'] $Q^{1,2}$ *for certes*, Ff *For certes*, Editors adopt quotation marks. 17, 18 'I . . . he?] One line in $Q^{1,2}$ Ff. Divided by Pope. 17 chose] Q^1, Ridley *chosen*

Forsooth, a great arithmetician,
One Michael Cassio, a Florentine,
A fellow almost damned in a fair wife;
That never set a squadron in the field,
Nor the division of a battle knows
More than a spinster; unless the bookish theoric,
Wherein the togéd consuls can propose
As masterly as he: mere prattle without practice
Is all his soldiership. But he, sir, had th' election;
And I, of whom his eyes had seen the proof
At Rhodes, at Cyprus, and on other grounds
Christian and heathen, must be be-lee'd and calmed
By debitor and creditor: this counter-caster,

21 damned . . . wife;] Many attempts at elucidation, for which see Furness, 5-10. Theobald thought this a reference to Emilia, and, supposing Iago a Florentine, read ("*the* Florentine's A fellow almost damn'd in a fair wife;"). Steevens, Malone and others have seen in *wife* an oblique reference to Bianca: but Iago speaks in Venice and Cassio knew Bianca later in Cyprus. Cowden-Clarke and Flatter: O, 61 f., understand that *wife* meant woman. Johnson thought the phrase must "be resigned to corruption and obscurity"; and Furness agreed. Iago's remark is based on proverbs known in Italian and English: see Tilley: H, 657; W, 377. Hart quotes the Italian: *L'hai tolta bella? Tuo danno.* In Cinthio's novel it is said that Cassio *haveva . . . una donna in casa*, a lady in his house, who was a great embroiderer and resolved to copy Desdemona's handkerchief. Though, in this respect, this lady corresponds to Bianca, she must be distinct from the *meretrice* (strumpet) whom, in Cinthio, Cassio visited. In the above passage *donna* was translated by W. Parr (Collier, ii 17; Hazlitt: Sh. Lib. I, ii, 301), as *woman*; but by J. E. Taylor (Furness, 385) as *wife*,—possibly because of *wife* in our I i 21. It has come about that some modern scholars, either led by Taylor, or themselves translating *donna* as wife, state that in Cinthio, Cassio has a wife. It seems likely, from I i 21, that Shakespeare so understood *donna*; and Granville-Barker (GB 4, p. 3) and Stoll, 28, both state that, in Cinthio, Cassio was married. This does not seem to have been intended in the novel. damned] $Q^{1,2}$ *dambd* in] = in the matter of. wife;] Many emendations proposed, such as face, life, guise, wight, etc. Modern editors *wife* with various stops. See note above to *damned . . . wife;*. 24 spinster;] $Q^{1,2}$ *Spinster*, F^1 *Spinster*. F^{2-4} *Spinster:* bookish theoric,] *Cf. Tr. and Cressida*, I iii, 205: Ulysses on *bed-work, mapp'ry, closet-war*. 25 togéd] Q^1 *toged* Q^2 *tongued* Ff *Tongued* Cam, Craig, Mason, Ridley, Hart, Kittredge, NCE, Alexander *toged* Chambers *togëd* Delius thinks *tongued* better suits *propose*, etc., and so reads. 27 th'] Ff *th'* $Q^{1,2}$ *the* Cam, Delius, Craig, Chambers, Mason, Hart, Ridley, Alexander *the* Kittredge, NCE *th'* Cases in which editors supply elided *e*, as in this case, are not normally noticed further in the footnotes to this play. 29 Cyprus,] $Q^{1,2}$ Cipres, F^1 *Ciprus*, F^{2-4} Cyprus, other] From $Q^{1,2}$. Ff *others* Editors *other* 30 Christian] From Q^1 $F^{3,4}$. Q^2 *Christn'd* $F^{1,2}$ *Christen'd* be be-lee'd] Q^1 *be led* Q^2 *be be-leed* $F^{1,2}$ *be be-leed*, $F^{3,4}$ *be be-lee'd*, Editors *be be-lee'd* (Chambers *be-leed*). 31 creditor: . . . -caster,] $Q^{1,2}$ *Creditor, this Counter-caster:* Ff *Creditor. This Counter-caster*, Cam, Ridley, Hart

He, in good time, must his lieutenant be,
And I, God bless the mark! his Moorship's Ancient.

RODERIGO
By heaven, I rather would have been his hangman.

IAGO
Why, there's no remedy; 'tis the curse of service,
Preferment goes by letter and affection,
And not by old gradation, where each second
Stood heir to th' first. Now, sir, be judge yourself
Whether I in any just term am affined
To love the Moor.

RODERIGO I would not follow him then.

IAGO
O, sir, content you:
I follow him to serve my turn upon him.
We cannot all be masters, nor all masters
Cannot be truly followed. You shall mark
Many a duteous and knee-crooking knave
That, doting on his own obsequious bondage,
Wears out his time, much like his master's ass,
For nought but provender; and when he's old, cashiered.
Whip me such honest knaves. Others there are
Who, trimmed in forms and visages of duty,
Keep yet their hearts attending on themselves,
And, throwing but shows of service on their lords,

creditor: this counter-caster, Delius, Craig, Mason, NCE *creditor; this counter-caster,* Chambers follows F. Kittredge *creditor, this counter-caster.* Alexander *creditor— this counter-caster,* (Refers to the elementary method of arithmetical reckoning by counters, or compters: see *Winter's Tale* IV iii 34, etc.) 33 I, . . . mark!] Q^1 *I, God blesse marke,* Q^2 *I Sir* (*blesse the marke*) Ff *I* (*blesse the marke*) Cam, Craig, Chambers, Mason, Ridley, Hart, NCE I—God bless the mark!— Delius, Kittredge *I* (*God bless the mark!*) Alexander *I, God bless the mark!* Moorship's] Q^1 *Worships* Q^2 $F^{1,2}$ *Mooreships* $F^{3,4}$ *Moore-ships* Cam, etc. *Moorship's* Ridley *worship's* Ridley regards *Moorship's* as the mark of a clever improver. 34 been] $Q^{1,2}$ F^1 *bin* 35] Two lines in $Q^{1,2}$ Ff, ending *remedy, . . . seruice,* Why,] Ff *Why,* or *Why* $Q^{1,2}$ *But* Cam, etc. *Why,* Delius, Ridley *But* service,] From $Q^{1,2}$. Ff *Seruice;* 37 And . . . old] Ff *And not by old* $Q^{1,2}$ *Not by the olde* Cam, Delius, Chambers, Hart, Kittredge follow F. Craig, Mason, Ridley, NCE, Alexander follow Q. 38 Stood . . . yourself] One line in Ff. Two in $Q^{1,2}$, ending *first: . . . your selfe,* to th'] $Q^{1,2}$ *to the* Ff *to' th'* or *to th'* Some editors *to th'* Others *to the* 39 affined] Q^1 *assign'd* Q^2 *affin'd* $F^{1,2,4}$ *Affin'd* F^3 *Affirn'd* 40 Moor.] Q^1 *Moore.* Q^2 F^{2-4} *Moore?* F^1 Moore? Editors *Moor.* Flatter, 143, argues that the note of interrogation in F^1, etc., should be preserved. 43 all be] From Ff Q^2. Q^1 *be all* Editors *all be* 48 nought] Q^1 *noughe* 49-52 Whip . . . lords,] Divided as in Ff. Five lines in Q^1, ending *knaues: . . . formes, . . . hearts, . . . throwing . . . Lords,* Q^2 ends in *knaues: . . . are, . . . duty, . . .*

Do well thrive by 'em, and, when they have lined their coats,
Do themselves homage: these fellows have some soul,
And such a one do I profess myself.
For, sir,
It is as sure as you are Roderigo,
Were I the Moor, I would not be Iago.
In following him, I follow but myself:
Heaven is my judge, not I for love and duty,
But seeming so for my peculiar end.
For when my outward action doth demónstrate
The native act and figure of my heart
In compliment extern, 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at: I am not what I am.

RODERIGO
What a full fortune does the thick-lips owe,
If he can carry't thus!

IAGO Call up her father,
Rouse him, make after him, poison his delight,
Proclaim him in the streets; incense her kinsmen,
And, though he in a fertile climate dwell,

themselues, . . . Lords; 53, 54] As in Rowe. Four lines in $Q^{1, 2}$ Ff, ending *'em, . . . coates, . . . homage, . . . soule,* (Ff *them.* for *'em,*) 54 these] From Ff. $Q^{1, 2}$ *Those* Editors *these* or *These* except Ridley *those* 56 For, sir,] Ends l. 55 in $Q^{1, 2}$ Ff. Separate line in Capell, etc. $Q^{1, 2}$ *—for sir,* Ff *For (Sir)* Cam, Delius, Chambers, Alexander follow Capell. Craig, Hart, Mason, Ridley, Kittredge, NCE *For, sir,* at end of l. 55. 58 Moor,] Kellner, 132, conj. *Moor's,* 60, 61] Three lines in Q^1, ending *I, . . . so, . . . end.* Two in Q^2, ending *I, . . . end:* 62 doth] Q^1, Ridley *does* Cam, etc. *doth* 63 act] Kinnear conj. *aim* Kellner, 21, lists among word-puzzles. Editors *act* Kittredge explains *act and figure* as "true action and purpose." 64 compliment] $Q^{1, 2}$ Ff *complement* Hanmer, Knight, etc., Delius, Ridley, Mason *complement* Rowe, etc., Cam, Craig, Chambers, Hart, Kittredge, NCE, Alexander *compliment* Onions defines *complement* as "that which goes to 'complete' the character of a gentleman in regard to external appearance or demeanour." A distinction between *complement* and *compliment* has not been clearly kept. The reading *compliment,* which is now general, is taken to mean "external show and behaviour"; and whichever way we spell, Iago's meaning is clear as Knight defined it: "when his actions exhibit the real intentions . . . of his heart, in outward completeness, he might as well wear it upon his sleeve." 66] Two lines in $Q^{1, 2}$, ending *at, . . . am.* daws] Ff Q^2 *Dawes* Q^1 *Doues* Editors *daws* 67 full] $Q^{1, 2}$ *full* Ff *fall* Editors *full* (=overflowing). thick-lips] $Q^{1, 2}$ *thicklips* F^{1-3} *Thick-lips* F^4 *thick lips* Editors *thick-lips* 68 carry't] Q^1 *carry'et* Chambers *carry it* 68, 69 father, Rouse him,] From $Q^{1, 2}$. Ff *Father: Rowse him,* Cam *father, . . . him:* Delius, *father; . . . him:* Ridley *father, . . . him,* Craig, Chambers, Hart, Mason *father; . . . him,* Kittredge *father, . . . him.—* NCE *father, . . . him.* Alexander *father . . . him,* 70 streets;] F^{1-3} *Streets.* F^4 *streets,* Q^1 *streete,* Q^2 *street,* Editors *streets* with

Plague him with flies. Though that his joy be joy,
Yet throw such changes of vexation on't
As it may lose some colour.

RODERIGO
Here is her father's house: I'll call aloud.

IAGO
Do, with like timorous accent and dire yell
As when, by night and negligence, the fire
Is spied in populous cities.

RODERIGO
What, ho, Brabantio! Signior Brabantio, ho!

IAGO
Awake! what, ho, Brabantio! thieves! thieves! thieves!
Look to your house, your daughter and your bags!
Thieves! thieves!

Brabantio appears above at a window.

BRABANTIO
What is the reason of this terrible summons?
What is the matter there?

RODERIGO
Signior, is all your family within?

IAGO
Are your doors locked?

BRABANTIO Why, wherefore ask you this?

IAGO
'Zounds, sir, y'are robbed; for shame, put on your gown;
Your heart is burst, you have lost half your soul.
Even now, now, very now, an old black ram
Is tupping your white ewe. Arise, arise!
Awake the snorting citizens with the bell,
Or else the devil will make a grandsire of you.
Arise, I say.

different stops. 73 changes] Ff *chances* Cam, etc. *changes* Delius, Mason *chances* on't] Ff *on't*, $Q^{1,2}$ *out*, Cam, etc. *on't* or *on't*, Chambers *on it*, 76 timorous] $Q^{1,2}$ F^1 *timerous* (=terrifying). 80] Two lines in $Q^{1,2}$, ending Brabantio, . . . *theeues:* thieves!] Twice only in Ff. Cam, etc., follow Q (thrice). NCE follows F. 81 your] Q^1 *you* 82 *Brabantio . . . window.*] From Theobald. Ff Aboue. $Q^{1,2}$ *Brabantio* at a window. 83, 84 What . . . there?] In Ff lines end in *terrible . . . there?* 86 your doors locked?] From Ff Q^2. Q^1 *all doore lockts?* Cain, etc. follow F. Ridley *all doors lock'd* 87 'Zounds,] Q^1 *Zounds* Ff Q^2 omit. Editors admit. y'are] Ff *y'are* $Q^{1,2}$ *you are* Rowe, Cam, Craig, Hart, Mason, Ridley, NCE, Alexander *you're* Kittredge *y'are* Delius, Chambers *you are* 88 soul.] Q^1 *soule;* F^{1-3} *soule* F^4 *Soul* Q^2 *soule,* 89 now, now,] From $F^{1,2}$. $Q^{1,2}$ $F^{3,4}$ *now,* Editors *now, now,* 92, 93 Or . . . say.] One line in $Q^{1,2}$.

BRABANTIO What, have you lost your wits?
RODERIGO
Most reverend signior, do you know my voice?
BRABANTIO
Not I: what are you?
RODERIGO
My name is Roderigo.
BRABANTIO The worser welcome!
I have charged thee not to haunt about my doors.
In honest plainness thou hast heard me say
My daughter is not for thee; and now, in madness,
Being full of supper and distempering draughts,
Upon malicious bravery dost thou come
To start my quiet.
RODERIGO
Sir, sir, sir,—
BRABANTIO But thou must needs be sure
My spirit and my place have in them power
To make this bitter to thee.
RODERIGO Patience, good sir.
BRABANTIO
What tell'st thou me of robbing? This is Venice;
My house is not a grange.
RODERIGO Most grave Brabantio,
In simple and pure soul I come to you.
IAGO 'Zounds, sir, you are one of those that will not serve God if the devil bid you. Because we come to do you service and you think we are ruffians, you'll have your daughter covered with a Barbary horse. You'll have your nephews neigh to you. You'll have coursers for cousins, and gennets for germans.

96 worser] From Ff. $Q^{1,2}$ *worse* Cam, etc. *worser* Ridley *worse* 101 bravery] From $Q^{1,2}$. F^1 *knauerie*, F^{2-4} *knavery*, Cam, Chambers, Ridley, Kittredge, NCE, Alexander *bravery* (=bravado). Delius, Craig, Hart, Mason *knavery* 103 Sir,] Flatter, 55, concludes that, as *To . . . quiet.* and *But . . . sure* form a regular line, Brabantio is meant to speak continuously and Roderigo to interrupt with his *Sirs* when he can. Gould had a similar idea: see Furness, 20. 104 spirit] From $Q^{1,2}$. Ff *spirits* Cam, etc. *spirit* NCE *spirits* them] From $Q^{1,2}$. Ff *their* Cam, etc. *them* Chambers, NCE, Alexander *their* 106, 107] Two lines in Ff, ending *Robbing? . . . Grange.* 106 What tell'st] From Ff. $Q^{1,2}$ *What, tell'st* Editors follow F (Chambers *tellest*). 108 you.] Flatter, 5, would print *you—* taking the full stop in Q F as equivalent to a dash, and Iago as impatiently interrupting the simple Roderigo. 109 'Zounds,] Q^1 *Zouns* Ff Q^2 omit. Editors admit. 111 and you] $Q^{1,2}$ *you* Cam, etc. *and you* Ridley *you* (reading *ruffians;*) 114 germans.] Q^1 Iermans. F^1 *Germaines.* F^{2-4} Q^2 Germans.

BRABANTIO What profane wretch art thou?
IAGO I am one, sir, that comes to tell you your daughter and the Moor are now making the beast with two backs.
BRABANTIO
Thou art a villain.
IAGO You are—a senator.
BRABANTIO
This thou shalt answer: I know thee, Roderigo.
RODERIGO
Sir, I will answer anything. But I beseech you,
If't be your pleasure and most wise consent,
As partly I find it is, that your fair daughter,
At this odd-even and dull watch o' th' night,
Transported with no worse nor better guard
But with a knave of common hire, a gondolier,
To the gross clasps of a lascivious Moor,—
If this be known to you, and your allowance,
We then have done you bold and saucy wrongs;
But if you know not this, my manners tell me
We have your wrong rebuke. Do not believe
That, from the sense of all civility,
I thus would play and trifle with your reverence.
Your daughter, if you have not given her leave,
I say again, hath made a gross revolt,
Tying her duty, beauty, wit and fortunes,
In an extravagant and wheeling stranger
Of here and everywhere. Straight satisfy yourself:
If she be in her chamber or your house,
Let loose on me the justice of the state
For thus deluding you.
BRABANTIO Strike on the tinder, ho!
Give me a taper! Call up all my people!
This accident is not unlike my dream.

116 comes] $Q^{1,2}$ *come* Ff *comes* Cam, etc. *comes* Ridley, Kittredge *come* 117 are now] From $Q^{1,2}$. Ff *are* Editors *are now* 117 beast . . . backs.] From Rabelais, Bk. I, ch. 3. Cotgrave, *sub* Beste: "*Faire la beste à deux dos ensemble.* To leacher." 118 are—a] $Q^{1,2}$ Ff *are a* Capell inserted dash. Cam, etc., follow Capell. Ridley omits. 121-137 If . . . yourself:] Q^1 omits. Editors admit. 123 odd-even] Malone's hyphen. Kellner lists as unintelligible. *Cf. Macbeth* III iv 126, 127: "What is the night? . . . Almost at odds with morning, which is which." *odd-even*=about midnight, neither yesterday nor tomorrow. Editors *odd-even* Chambers *odd even* 125 gondolier,] Ff *Gundalier*, Q^2 Gundelier, 126 Moor,—] From Malone. Ff Q^2 *Moore:* Editors adopt dash. 138 her] $Q^{1,2}$ F^1 *her* F^{2-4} *your* Editors *her* 140 thus . . . you.] From Ff Q^2. Q^1 *For this delusion.* Cam, etc., follow F. Ridley follows Q^1.

Belief of it oppresses me already.
Light, I say! light!

Exit from above.

IAGO Farewell, for I must leave you.
It seems not meet, nor wholesome to my place
To be producted—as if I stay I shall—
Against the Moor: for I do know the state,
However this may gall him with some check,
Cannot with safety cast him; for he's embarked
With such loud reason to the Cyprus wars,
Which even now stands in act, that, for their souls,
Another of his fathom they have none
To lead their business: in which regard,
Though I do hate him as I do hell pains,
Yet for necessity of present life,
I must show out a flag and sign of love,
Which is indeed but sign. That you shall surely find him,
Lead to the Sagittary the raiséd search;
And there will I be with him. So farewell. *Exit.*

Enter below, Brabantio, in his nightgown, and Servants with torches.

BRABANTIO
It is too true an evil: gone she is;
And what's to come of my despiséd time
Is nought but bitterness. Now, Roderigo,

144 *Exit from above.*] F¹ Exit. Q¹·² F²⁻⁴ omit. 145 place] Q¹ *pate*, Editors *place*, 146 producted—] Q¹·² *produc'd* Ff *producted*, =called as a witness. Cam, Delius, Craig, Chambers, Mason, Ridley, Kittredge, NCE *produc'd* Hart *produced* Alexander *producted* 148 However] Q¹ *How euer* (British Museum copy). *Now euer* (Capell's copy). 150 Cyprus] Q¹·² *Cipres* 151 stands] From Q¹·² Ff. Pope, etc., Cam, Craig, Hart, Mason, Kittredge, NCE *stand* Rowe, etc., Delius, Chambers, Ridley, Alexander *stands* 152 fathom] Q¹·² *fathome*, F¹⁻³ *Fadome*, F⁴ *fadom*, none] Q¹ *not* Cam, etc. *none* Ridley *not* 154 Though] Q¹·² *Tho* hell pains,] Q¹·² *hells paines*, F¹ *hell apines*, F²⁻⁴ *hell*, Dyce, Delius, Craig, Chambers, Hart, Mason, NCE *hell-pains*, Cam, Kittredge, Alexander *hell pains*, Ridley *hell's pains*, 156, 157 love, Which . . . sign. That] Q¹·² *loue*, *Which . . . signe*, *that* Ff *Loue*, (*Which . . . signe*) *that* Editors *love*, *Which . . . sign. That* 157, 158 find . . . search;] One line in Q¹. 158 Sagittary] Q¹ *Sagittar*, F¹⁻³ *Sagitary* Q² F⁴ *Sagittary* (=the sign, Sagittarius, of the house where Othello dwelt). 159 *Enter torches.*] From Cam. Q¹·² Enter *Barbantio* in his night gowne, and seruants with Torches. (Q² *Brabantio* nightgown=dressing-gown). Ff Enter Brabantio, with Seruants and Torches. Delius, Craig, Hart, Mason, Enter, below, Brabantio and Servants with torches. Ridley, Kittredge, NCE, Alexander follow Cam. Chambers follows Q. (*Brabantio*) 162 bitterness. Now,] Q¹·² *bitternesse now*

Where didst thou see her? O unhappy girl!
With the Moor, sayst thou? Who would be a father!
How didst thou know 'twas she? O, she deceives me
Past thought! What said she to you? Get moe tapers.
Raise all my kindred. Are they married, think you?

RODERIGO

Truly, I think they are.

BRABANTIO

O heaven! How got she out? O treason of the blood!
Fathers, from hence trust not your daughters' minds
By what you see them act. Is there not charms
By which the property of youth and maidhood
May be abused? Have you not read, Roderigo,
Of some such thing?

RODERIGO Yes, sir, I have indeed.

BRABANTIO

Call up my brother. O, would you had had her!
Some one way, some another. Do you know
Where we may apprehend her and the Moor?

RODERIGO

I think I can discover him, if you please
To get good guard and go along with me.

BRABANTIO

Pray you, lead on. At every house I'll call:
I may command at most. Get weapons, ho!
And raise some special officers of night.
On, good Roderigo; I'll deserve your pains. *Exeunt.*

SCENE II. VENICE. ANOTHER STREET.

Enter Othello, Iago, and Attendants with torches.

IAGO

Though in the trade of war I have slain men,

165 she deceives] From Ff Q^2. Q^1 *thou deceiuest* Cam, etc., follow F. Ridley, Alexander follow Q^1. 166 moe] Ff *moe* $Q^{1, 2}$ *more* Cam, Delius, Craig, Chambers, Hart, Mason, Ridley *more* Kittredge, NCE, Alexander *moe* 169 O . . . blood!] Two lines in Ff, ending *out? . . . blood.* 171 Is] $Q^{1, 2}$ *is* F^1 *Is* F^{2-4} *Are* Cam, etc. *Is* or *is* Craig, Mason *Are* 172 maidhood] From Ff. $Q^{1, 2}$ *manhood* Editors *maidhood* 174 thing?] From Ff. $Q^{1, 2}$ *thing.* Yes, . . . indeed.] From Ff Q^2. Q^1 *I haue sir.* Cam, etc., follow F. Ridley follows Q^1. 175 would] From Ff Q^2. Q^1 *that* Cam, etc. *would* Craig, Mason, Ridley, Alexander *that* 176 you] Q^1 *yon* 180 you, lead] Ff Q^2 *you lead* Q^1 *leade me* Cam, etc. *you, lead* Alexander *lead me* 182 night.] Q^1 *night:* Ff Q^2 *might:* Cam, etc. *night.* (Some *night:* or *night.*—) Delius *might.*— Delius remarks that in the next scene such "officers of might" accompany Brabantio. 183 I'll] $Q^{1, 2}$ *Ile* Ff *I will* Editors *I'll* SCENE II.] Ff Scena Secunda. $Q^{1, 2}$ omit. VENICE. STREET.] Added by ed. after Theobald. *and*] Ff omit. The

Yet do I hold it very stuff o' th' conscience
To do no contrived murder: I lack iniquity
Sometimes to do me service: nine or ten times
I had thought to have yerked him here under the ribs.

OTHELLO
'Tis better as it is.

IAGO
Nay, but he prated
And spoke such scurvy and provoking terms
Against your honour
That, with the little godliness I have,
I did full hard forbear him. But I pray, sir,
Are you fast married? Be assured of this,
That the Magnifico is much beloved,
And hath in his effect a voice potential
As double as the Duke's: he will divorce you,
Or put upon you what restraint and grievance
That law, with all his might to enforce it on,
Will give him cable.

OTHELLO
Let him do his spite.
My services, which I have done the signiory,
Shall out-tongue his complaints. 'Tis yet to know—
Which, when I know that boasting is an honour,
I shall promulgate—I fetch my life and being
From men of royal siege, and my demerits
May speak unbonneted to as proud a fortune
As this that I have reached: for know, Iago,
But that I love the gentle Desdemona,

speech-prefixes in this Sc. in Q^1 are: Ia., Iag.; Oth., Otht.; Cas.; Rod.; Cra., Bra.; Officer. In F^1: Ia., Iago; Othello, Othel., Othe.; Cassio; Rodo.; Bra.; Officer. 2 stuff o' th' conscience] From Ff Q^2. Q^1 *stuft of Conscience.* 3 murder:] Ff *Murder:* $Q^{1,2}$ *murther;* lack] From $Q^{1,2}$ F^1. $F^{2,3}$ *lake* F^4 *take* 4 Sometimes] From $Q^{1,2}$. Ff *Sometime* Alexander *Sometime* 5 I . . . ribs.] Two lines in $Q^{1,2}$, ending *here,* . . . *ribbes.* to have] Pope *to've* Dyce, Kittredge *t'have* yerked] Q^1 *ierk'd* Q^2 *jerk'd* Ff *yerk'd* him] =Roderigo. 8, 9 Against . . . have,] Divided by Pope. One line in $Q^{1,2}$ Ff. 10 pray, sir,] From $Q^{1,2}$. Ff *pray you Sir,* Craig, Mason, Ridley, Alexander follow Q. Cam, Delius, Chambers, Hart, Kittredge, NCE follow F. 11 Be . . . this,] From Ff. $Q^{1,2}$ *For be sure of this,* Cam, etc., follow F. Ridley, Alexander follow Q. 14 double] Alludes to an erroneous belief that the Duke had two votes in the Council. 15 and] $Q^{1,2}$ *and* Ff *or* Cam, etc. *and* Delius, NCE *or* 16 That] Q^1 *That* Ff Q^2 *The* Cam, etc. *The* Hart, Alexander *That* 17 Will] $Q^{1,2}$ *Weele* 19 out-tongue] From Ff Q^2. Q^1 *out tongue* Cam, etc. *out-tongue* Kittredge *outtongue* complaints.] From Ff. $Q^{1,2}$ *complaints,* 20 Which, . . . know] Q^1 omits. Editors admit. 21 promulgate—] Ff *promulgate.* Q^1 *provulgate,* Q^2 *promulgate,* Ridley follows Q^1. 22 siege,] $F^{1,2}$ *Seige.* $F^{3,4}$ *Siege.* $Q^{1,2}$ *height,* Editors *siege,* or *siege;* 23 unbonneted] Q^1 *vnbonnited* to] Q^2 omits.

I would not my unhouséd free condition
Put into circumscription and confine
For the sea's worth. But, look! what lights come yonder?

IAGO
Those are the raiséd father and his friends:
You were best go in.

OTHELLO Not I; I must be found.
My parts, my title and my perfect soul
Shall manifest me rightly. Is it they?

IAGO
By Janus, I think no.

Enter Cassio, and certain Officers with torches.

OTHELLO
The servants of the Duke and my lieutenant.
The goodness of the night upon you, friends!
What is the news?

CASSIO The Duke does greet you, General,
And he requires your haste-post-haste appearance
Even on the instant.

OTHELLO What's the matter, think you?

CASSIO
Something from Cyprus, as I may divine.
It is a business of some heat: the galleys
Have sent a dozen sequent messengers
This very night at one another's heels;
And many of the consuls, raised and met,
Are at the Duke's already. You have been hotly called for;
When, being not at your lodging to be found,

26 unhouséd free] = devoid of domestic ties. 28 For . . . yonder?] Two lines in $Q^{1,2}$, ending *worth, . . . yonder?* yonder?] Ff *yond?* Cam, etc. *yond?* or *yond.* Ridley, Alexander *yonder.* 29 Those] From Ff. $Q^{1,2}$ *These* Cam, etc. *Those* Ridley *These* 32 me rightly.] From Q^1 Ff. (Q^1 *rightly:*) Q^2 *my right by:* Editors *me rightly.* Is it they?] From Ff Q^2. Q^1 *it is they.* Editors follow F. 33 *Enter . . . torches.*] In Ff after *yond?* in l. 28, Enter Cassio, with Torches. In $Q^{1,2}$ after *worth* in l. 28, Enter *Cassio* with lights, Officers, and torches. 34 The . . . lieutenant.] Two lines in Ff, ending *Dukes? . . . Lieutenant?* Duke] $Q^{1,2}$ *Duke,* Ff *Dukes?* Cam, etc. *duke,* or *Duke* Kittredge *Duke?* lieutenant.] Ff *Lieutenant?* Q^1 *Leiutenant,* Q^2 *Leiutenant?* Cam, etc. *lieutenant.* Kittredge *lieutenant?* Alexander *lieutenant*— 35 you,] Q^1 *your* Editors *you,* 37 haste-post-haste] Q^1 *hast, past hast* Ff *haste, Post-haste* Q^2 *hast, post-hast* Steevens, etc., Cam, etc. *haste-post-haste* 38 What's] $Q^{1,2}$ *What's* Ff *What is* Cam, etc. *What is* Ridley, Kittredge *What's* you?] Q^1 *you:* 39 Cyprus,] $Q^{1,2}$ Cipres, 41 sequent] Q^1 *frequent* Editors *sequent* 42 at one] Q^2 *one at* 44 been] $Q^{1,2}$ F^1 *bin*

The Senate sent about three several quests
To search you out.

OTHELLO 'Tis well I am found by you.
I will but spend a word here in the house,
And go with you. *Exit.*

CASSIO Ancient, what makes he here?

IAGO
Faith, he to-night hath boarded a land carack:
If it prove lawful prize, he's made for ever.

CASSIO
I do not understand.

IAGO He's married.

CASSIO To who?

Enter Othello.

IAGO
Marry, to—Come, Captain, will you go?

OTHELLO Have with you.

CASSIO
Here comes another troop to seek for you.

IAGO
It is Brabantio. General, be advised:
He comes to bad intent.

Enter Brabantio, Roderigo, and Officers with lights and weapons.

OTHELLO Holla! stand there!

RODERIGO
Signior, it is the Moor.

BRABANTIO Down with him, thief!

They draw on both sides.

IAGO
You, Roderigo! come, sir, I am for you.

46 sent] From $Q^{1,2}$. Ff *hath sent* Cam, etc. *hath sent* Chambers, Ridley *sent* about] From Ff. $Q^{1,2}$ *aboue* Johnson *out* Modern editors *about* 48, 49 I . . . you.] As in Ff. One line in $Q^{1,2}$. 48 I . . . spend] From Ff Q^2. ($F^{3,4}$ *spend but*) Q^1 *Ile spend* Editors follow F^1. 49 *Exit.*] Rowe Exit Othello. $Q^{1,2}$ Ff omit. 50 carack:] Q^1 *Carrick:* Q^2 *Carriact*, F^1 *Carract*, F^{2-4} *Carrac*, Cam, Ridley *carack:* Craig, Mason *carrack;* Hart *carrack:* Kittredge, NCE *carack.* Chambers, Alexander *carrack.* 52 who?] Q^1 $F^{1,2}$ *who?* Q^2 *whom.* F^{3-4} *whom?* Editors *who? Enter Othello.*] Added by Rowe after *go?* l. 53. 53 Have with you.] From Ff. Q^1 *Ha, with who?* Q^2 *Ha' with you.* Cam, etc. follow F. Ridley follows Q^2. 56 *Enter . . . weapons.*] As in $Q^{1,2}$, reading *Officers* for *others* Ff Enter Brabantio, Rodorigo, with Officers, and Torches. *lights*] Cam, etc. *torches* Chambers, Ridley *lights* 57 *They . . . sides.*] Added by Rowe. 58 Roderigo! come,] $Q^{1,2}$ Roderigo, *Come* F^1 Rodorigoc? *Cme* F^{2-4}

OTHELLO
Keep up your bright swords, for the dew will rust them.
Good signior, you shall more command with years
Than with your weapons.
BRABANTIO
O thou foul thief, where hast thou stowed my daughter?
Damned as thou art, thou hast enchanted her;
For I'll refer me to all things of sense,
If she in chains of magic were not bound,
Whether a maid so tender, fair and happy,
So opposite to marriage that she shunned
The wealthy curléd darlings of our nation,
Would ever have, to incur a general mock,
Run from her guardage to the sooty bosom
Of such a thing as thou,—to fear, not to delight.
Judge me the world, if 'tis not gross in sense
That thou hast practised on her with foul charms,
Abused her delicate youth with drugs or minerals
That weakens motion. I'll have't disputed on;
'Tis probable, and palpable to thinking.
I therefore apprehend and do attach thee
For an abuser of the world, a practiser
Of arts inhibited and out of warrant.
Lay hold upon him: if he do resist,
Subdue him at his peril.
OTHELLO Hold your hands,
Both you of my inclining and the rest.
Were it my cue to fight, I should have known it
Without a prompter. Where will you that I go

Rodorigo? *Come*, Cam, Delius, Hart, NCE *Roderigo, come*, Craig, Mason *Roderigo! come*, Ridley *Roderigo, come*, Chambers, Kittredge *Roderigo! Come*, Alexander *Roderigo; come*, 59-61 Keep . . . weapons.] Verse in $Q^{1,2}$. Prose in Ff. Editors print in verse. 59 them.] $Q^{1,2}$ *em*, Cam, etc. *them*. Ridley *'em;* 62] Two lines in Ff, ending *Theefe, . . . Daughter?* 63 Damned] $Q^{1,2}$ *Dambd* Othello is damned as having alleged magic powers. *Cf. Richard III* I ii 34, *1 Henry IV* I iii 83. 64 things] Q^1 *thing* Editors *things* 65 If . . . bound,] In parenthesis in Ff Q^2. Q^1 omits. 68 darlings] From $Q^{1,2}$. F^1 *Deareling* $F^{2,3}$ *Dearling* F^4 *Darling* Editors *darlings* 69 to incur] From $Q^{1,2}$. F^{1-3} *t'encurre* F^4 *t'incurr* Cam, etc. *to incur* Kittredge, NCE *t'incur* 71 thou,—] $Q^{1,2}$ *thou?* Ff *thou:* delight.] Q^1 *delight*, Q^2 *delight:* Ff *delight*? 72-77 Judge . . . thee] Q^1 omits. Editors admit. 75 weakens motion.] Q^2 *weakens motion:* Ff *weakens Motion.* Rowe *weaken motion.* Cam, Delius, Craig, Hart, Mason, Ridley, Kittredge follow Rowe (various stops). Chambers *waken motion.* Mason, NCE, Alexander *weakens motion.* (or *motion:*) 76 probable,] Q^2 *portable* 78 For] Q^1 *Such* Editors *For* 81 hands,] Q^1 *hands:* Q^2 *hands*, F^{1-3} *hands* F^4 *hand.* Editors *hands*, or *hands;* 83 cue] Q^1 *Qu.* 84 Where]

To answer this your charge?

BRABANTIO To prison, till fit time
Of law and course of direct session
Call thee to answer.

OTHELLO What if I do obey?
How may the Duke be therewith satisfied,
Whose messengers are here about my side
Upon some present business of the state
To bring me to him?

OFFICER 'Tis true, most worthy signior;
The Duke's in council, and your noble self,
I am sure, is sent for.

BRABANTIO How! the Duke in council!
In this time of the night! Bring him away:
Mine's not an idle cause. The Duke himself,
Or any of my brothers of the state,
Cannot but feel this wrong as 'twere their own;
For if such actions may have passage free,
Bondslaves and pagans shall our statesmen be. *Exeunt.*

SCENE III. VENICE. A COUNCIL CHAMBER.

Enter Duke and Senators set at a table, with lights and Attendants.

DUKE
There is no composition in these news
That gives them credit.

FIRST SENATOR Indeed they are disproportioned;
My letters say a hundred and seven galleys.

DUKE
And mine a hundred and forty.

SECOND SENATOR And mine two hundred:

From $Q^{1,2}$. F^1 *Whether* F^{2-4} *Whither* Editors *where* 85 To answer] Q^1 *And answer* Editors *To answer* 87 I] F^1 omits. 91 bring] From Ff. $Q^{1,2}$ *beare* Cam, etc. *bring* Ridley *bear* OFFICER] From $Q^{1,2}$ Ff. Capell, Cam, Chambers, Ridley, Alexander prefix for First Officer. Delius, Craig, Hart, Mason, Kittredge, NCE Officer. 99 Bondslaves] $Q^{1,2}$ F^3 *Bondslaues*, $F^{1,2}$ *Bond-slaues*, F^4 *Bond slaves* Cam, etc. *Bond-slaves* Kittredge *Bondslaves* SCENE III.] $Q^{1,2}$ omit. Ff Scæna Tertia. VENICE. . . . CHAMBER.] Added by ed. after Capell. *Enter . . . Attendants.*] From $Q^{1,2}$. Ff Enter Duke, Senators, and Officers. Cam, Delius, Craig, Hart The Duke and Senators sitting at a table, Officers attending. Chambers, Mason, Kittredge, etc. follow Q. (NCE Officers attending.) The speech-prefixes in this Sc. in Q^1 are: Duke, Du.; I Sena.; 2 Sena.; One within.; Sailor.; Officer.; Mes.; Bra.; All.; Oth.; Des., Desd.; Rod.; Iag. In F^1: Duke.; I. Sen., Sen.; 2. Sena.; Saylor within., Sailor.; Officer.; Messen., Mess.; Bra.; All.; Othe., Othel.; Des.; Rod., Rodo.; Iago. 1 There is] F^1 *There's* Editors *There is* these] From $Q^{1,2}$. Ff *this* Editors *these* 4 a] Q^2 *an* and] F^{1-3}

But though they jump not on a just account,—
As in these cases, where the aim reports,
'Tis oft with difference,—yet do they all confirm
A Turkish fleet, and bearing up to Cyprus.

DUKE
Nay, it is possible enough to judgement.
I do not so secure me in the error
But the main article I do approve
In fearful sense.

SAILOR (*within*) What, ho! what, ho! what, ho!

OFFICER
A messenger from the galleys.

Enter Sailor.

DUKE Now, what's the business?

SAILOR
The Turkish preparation makes for Rhodes:
So was I bid report here to the state
By Signior Angelo.

DUKE
How say you by this change?

FIRST SENATOR This cannot be,
By no assay of reason: 'tis a pageant
To keep us in false gaze. When we consider
The importancy of Cyprus to the Turk,
And let ourselves again but understand
That as it more concerns the Turk than Rhodes,
So may he with more facile question bear it,
For that it stands not in such warlike brace,
But altogether lacks th' abilities
That Rhodes is dressed in: if we make thought of this,
We must not think the Turk is so unskilful
To leave that latest which concerns him first,

omit. Cam, etc. *and* Mason, Kittredge, NCE omit. 6 the aim] Q^1 *they aym'd* Q^2 *they ayme* Ff *the ayme* Cam, etc. *the aim* Ridley *they aim* 8 Cyprus.] Q^1 Cipresse. Q^2 Cipres. 10 in] Ff *in* $Q^{1, 2}$ *to* Cam, etc. *in* Ridley *to* 11 article] From Ff Q^2. Q^1 *Articles* Editors *article* 12 SAILOR (*within*)] From Ff. $Q^{1, 2}$ One within. Editors follow F. What, ho! . . . what, ho!] $Q^{1, 2}$ *What ho, . . . what ho?* Ff *What hoa, . . . what hoa.* Editors *What, ho! . . . what, ho!* 13 OFFICER] From Q^2 Ff. Q^1 Sailor. Cam, etc., prefix for First Officer.; Delius, Craig, Hart, Mason, Kittredge, NCE, Alexander for Officer. galleys.] Q^1 Galley. Editors *galleys. Enter Sailor.*] After l. 12 in Ff. In $Q^{1, 2}$ Enter a Messenger. after *sense.* in l. 12. Editors Enter Sailor. (*or* a Sailor.) 15, 16 So . . . Angelo.] One line in Q^2. 16 By . . . Angelo.] Q^1 omits. Editors admit. 17, 18 This . . . pageant] In $Q^{1, 2}$, Ridley lines end in *reason— . . . Pageant,* (Ridley *reason . . .*) 20, 39, 43 Cyprus] Q^1 Cypresse 24-30 For . . . profitless.] Q^1 omits. Editors admit. 25 But]

Neglecting an attempt of ease and gain
To wake and wage a danger profitless.

DUKE
Nay, in all confidence, he's not for Rhodes.

OFFICER
Here is more news.

Enter a Messenger.

MESSENGER
The Ottomites, reverend and gracious,
Steering with due course toward the Isle of Rhodes,
Have there injointed with an after fleet.

FIRST SENATOR
Ay, so I thought. How many, as you guess?

MESSENGER
Of thirty sail: and now they do re-stem
Their backward course, bearing with frank appearance
Their purposes toward Cyprus. Signior Montano,
Your trusty and most valiant servitor,
With his free duty recommends you thus,
And prays you to relieve him.

DUKE
'Tis certain then for Cyprus.
Marcus Luccicos, is not he in town?

FIRST SENATOR
He's now in Florence.

Q^2 *Who* 29, 30 ease . . . and] Q^2 $F^{3,4}$ *ease and gaine, To wake and* $F^{1,2}$ *ease, and gaine To wake, and* Cam, Delius, Craig, Chambers, Hart, Mason follow Q^2. Ridley *ease, and gain, To wake and* Kittredge, NCE, Alexander *ease and gain To wake and* 31 Nay,] Q^1 *And* Editors *Nay,* 32 OFFICER] From $Q^{1,2}$ Ff. Hart omits, so that speech continues Duke's. *Enter a Messenger.*] From Ff. $Q^{1,2}$ Enter a 2. Messenger. Editors follow F. 33 Ottomites,] Q^1 $F^{1,2}$ Ottamites, $F^{3,4}$ Ottamittes, 35 injointed] From Q^1. Ff Q^2 *inioynted them* Cam, etc. follow F. Ridley as in Q^1. 36, 37 FIRST . . . guess? MESSENGER] Q^1 omits. 37 thirty] $Q^{1,2}$ *30.* re-stem] From Ff. Q^1 *resterine* Q^2 *resterne* Cam, etc. *re-stem* Kittredge, NCE, Alexander *restem* 39 toward] From Ff. Q^1 *towards* Q^2 *towarcs* Cam, etc. *toward* Ridley *towards* 42 relieve] $Q^{1,2}$ Ff *beleeue* or *believe* Johnson supported *believe* which means *credit his report* T. Clark conj., Singer, Kellner *relieve* Lettsom supposed *relieve* would mean "send a successor"; it means rather, relieve the situation by the dispatch of forces. Dr. Walker regards the line with *believe* as singularly pointless. It seems quite unsuitable language in a message from a Governor to his home government. Editors *believe* 44 Luccicos,] From $F^{1,3,4}$. $Q^{1,2}$ F^2 Luccicos Capell, Alexander Lucchese, Cam, etc. *Luccicos,* Ridley *Luccicos* Knight supposed a Greek soldier of Cyprus intended; Kittredge a foreigner in the employ of Venice. not he] From $F^{1,2}$ Q^2. Q^1 *not here* $F^{3,4}$ *he not* Cam, etc. *not he* Ridley *not here*

DUKE
Write from us to him; post-post-haste dispatch.
FIRST SENATOR
Here comes Brabantio and the valiant Moor.

Enter Brabantio, Othello, Iago, Roderigo, and Officers.

DUKE
Valiant Othello, we must straight employ you
Against the general enemy Ottoman.
(*To Brabantio*) I did not see you: welcome, gentle signior.
We lacked your counsel and your help to-night.
BRABANTIO
So did I yours. Good your Grace, pardon me:
Neither my place nor aught I heard of business
Hath raised me from my bed, nor doth the general care
Take hold on me; for my particular grief
Is of so floodgate and o'erbearing nature
That it engluts and swallows other sorrows,
And it is still itself.
DUKE Why, what's the matter?
BRABANTIO
My daughter! O, my daughter!
ALL Dead?
BRABANTIO Ay, to me;
She is abused, stol'n from me and corrupted
By spells and medicines bought of mountebanks;
For nature so preposterously to err,
Being not deficient, blind, or lame of sense,
Sans witchcraft could not.

46 Write . . . dispatch.] One line in Q^2. Two in Ff, ending *vs*, . . . *dispatch*. One line in Q^1 reading *vs, wish him post*, for *vs to him post*, in Q^2 F. us . . . -haste] Q^1 *vs, wish him post, post hast* Q^2 *vs to him post, post hast* Ff *vs, To him, Post, Post-haste*, Cam, etc. *us to him; post-post-haste* (Delius *him:*). Ridley *us, wish him post-post-haste* Alexander *us: wish him post-post-haste* 47 *Enter . . . Officers.*] $Q^{1, 2}$ *Enter* Brabantio, Othello, Roderigo, Iago, Cassio, Desdemona, *and* Officers. Ff Enter Brabantio, Othello, Cassio, Iago, Rodorigo, and Officers. (bunched entrance direction). After l. 46 in $Q^{1, 2}$. Cam, etc. Enter Brabantio, Othello, Iago, Roderigo and Officers. Mason, Kittredge, NCE introduce Cassio, reading, Othello, Cassio, Iago, Ridley Roderigo, Cassio and Officers. 50 (*To Brabantio*)] Added by Theobald. 51 lacked] Ff *lack't* Q^2 *lackt* Q^1 *lacke* Editors *lack'd* 53 nor] $Q^{1, 2}$ *nor* F^1 *hor* F^{2-4} *for* 54 nor] Q^2 *not* 55 hold on] From Ff. Q^1 *any hold of* Q^2 *hold of* Cam, etc. *hold on* Craig, Mason *hold of* Ridley follows Q^1. grief] Q^1 *griefes*, Editors *grief* 57 and] F^1 *snd* 59 ALL] $Q^{1, 2}$ All. Ff Sen. Cam, Hart, Ridley, Kittredge, Alexander All. Mason, Delius, NCE Sen. Craig Duke., Sen. Chambers Duke and Senator. 63 Being . . . sense,] Q^1 omits. Editors admit. 64 Sans] Q^1 *Saunce*

DUKE
Whoe'er he be that in this foul proceeding
Hath thus beguiled your daughter of herself
And you of her, the bloody book of law
You shall yourself read in the bitter letter
After your own sense; yea, though our proper son
Stood in your action.
BRABANTIO Humbly I thank your Grace.
Here is the man, this Moor; whom now, it seems,
Your special mandate for the state affairs
Hath hither brought.
ALL We are very sorry for't.
DUKE (*to Othello*)
What in your own part can you say to this?
BRABANTIO
Nothing, but this is so.
OTHELLO
Most potent, grave, and reverend signiors,
My very noble and approved good masters:
That I have ta'en away this old man's daughter,
It is most true: true, I have married her:
The very head and front of my offending
Hath this extent, no more. Rude am I in my speech,
And little blest with the soft phrase of peace;
For since these arms of mine had seven years' pith,
Till now some nine moons wasted, they have used
Their dearest action in the tented field;
And little of this great world can I speak,
More than pertains to feats of broil and battle;
And therefore little shall I grace my cause
In speaking for myself. Yet, by your gracious patience,

65 DUKE] Flatter, 33, urges that the Duke should pause here before he makes Brabantio his own judge on a charge entailing sentence of death, and that the missing half-line in l. 64 indicates the pause. 69 your] $Q^{1,2}$ *its* Cam, etc. *your* Ridley *its* yea, though] From Ff. Q^1 *tho* Q^2 *yea tho* Cam, etc. *yea, though* Ridley *though* 72 state affairs] Johnson, Cam, Chambers, Hart, Ridley *state-affairs* 73 ALL] From $Q^{1,2}$ Ff. Cam, Chambers, Hart, Mason, Ridley, Kittredge, NCE, Alexander All. Delius Duke and Sen. Craig Duke., Sen. 74 (*to Othello*)] Added by Theobald. 76 OTHELLO] Flatter, 159, comments that editors have accelerated the tempo of the first six lines of this speech by lightening punctuation, whereas the original stops indicate a slow and deliberate beginning. Our punctuation follows Q^1, except for Q^1's *her, . . . offending*, 81 am I] Q^2 *I am* 82 soft] $Q^{1,2}$ *set* Cam, etc. *soft* Ridley *set* 87 feats of broil] Q^1 *feate of broyle*, Q^2 *feates of broyles*, $F^{1,3,4}$ *Feats of Broiles*, ($F^{3,4}$ *Broyls*,). F^2 *Feats of Broyles*, Cam, etc. *feats of broil* NCE *feats of broils*

I will a round unvarnished tale deliver
Of my whole course of love; what drugs, what charms,
What conjuration and what mighty magic—
For such proceedings am I charged withal—
I won his daughter.

BRABANTIO A maiden never bold;
Of spirit so still and quiet that her motion
Blushed at herself; and she—in spite of nature,
Of years, of country, credit, everything—
To fall in love with what she feared to look on!
It is a judgement maimed and most imperfect
That will confess perfection so could err
Against all rules of nature; and must be driven
To find out practices of cunning hell,
Why this should be. I therefore vouch again
That with some mixtures powerful o'er the blood,
Or with some dram conjúred to this effect,
He wrought upon her.

DUKE To vouch this is no proof,
Without more certain and more overt test
Than these thin habits and poor likelihoods
Of modern seeming do prefer against him.

FIRST SENATOR
But, Othello, speak:
Did you by indirect and forcéd courses
Subdue and poison this young maid's affections?
Or came it by request and such fair question
As soul to soul affordeth?

OTHELLO I do beseech you,

90 will] Q^2 *would* Editors *will* unvarnished] Q^2 *vnrauish'd* tale] F^1 *u Tale* 91 Of . . . charms,] Two lines in Ff, ending *Loue. . . . Charmes*, drugs, . . . charms,] $F^{3,4}$ *Drugs? what Charmes?* 92 conjuration] $Q^{1,2}$ $F^{1,2}$ *coniuration*, $F^{3,4}$ *Conjuration?* 93 proceedings] From $Q^{1,2}$. Ff *proceeding* Cam, etc. *proceeding* Ridley, Alexander *proceedings* am I] $Q^{1,2}$ *am I* Ff *I am* Cam, etc. *I am* Ridley, Kittredge, Alexander *am I* 94, 95 bold; . . . so] Q^1 *bold of spirit*, So Q^2 *bold, Of spirit so* Ff *bold: Of Spirit* Cam, etc. *bold; Of spirit* Alexander *bold, Of spirit* 95, 96 her motion . . . herself;] C. S. Lewis in TLS, 19 June, 1948, draws attention to parallel in *Metamorphoses* x 250. 99 maimed] F^1 *main'd*, imperfect] $Q^{1,2}$ *imperfect*, Ff *imperfect*. 100 could] From Ff. $Q^{1,2}$ *would* Editors *could* 106 wrought] F^1 *wtought* DUKE] F^1 omits. vouch] Q^1 *youth* Editors *vouch* 107 certain] From $Q^{1,2}$. Ff *wider*, Cam, Craig, Hart, Mason, Ridley, Kittredge *certain* Delius, Chambers, NCE, Alexander *wider* overt test] $Q^{1,2}$ *ouert test*, F^1 *ouer Test* F^{2-4} *over-Test* Editors *overt test* (or *test*,) (Ridley *test;*). 108 Than these] From Ff. $Q^{1,2}$ *These are* Cam, etc. *Than these* Ridley *These are* 109 seeming] $Q^{1,2}$ *seemings*, Cam, etc. *seeming* Ridley *seemings*, do] $Q^{1,2}$ *you* Cam, etc. *do* Ridley *you* 110 FIRST SENATOR] $Q^{1,2}$ I Sena. Ff Sen. Editors prefix for First Senator.

Send for the lady to the Sagittary,
And let her speak of me before her father.
If you do find me foul in her report,
The trust, the office I do hold of you
Not only take away, but let your sentence
Even fall upon my life.

DUKE Fetch Desdemona hither.

OTHELLO
Ancient, conduct them: you best know the place.

Exeunt Iago and Attendants.

And till she come, as truly as to heaven
I do confess the vices of my blood,
So justly to your grave ears I'll present
How I did thrive in this fair lady's love
And she in mine.

DUKE
Say it, Othello.

OTHELLO
Her father loved me, oft invited me,
Still questioned me the story of my life
From year to year, the battles, sieges, fortunes,
That I have passed.
I ran it through, even from my boyish days
To th' very moment that he bade me tell it:
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field,
Of hair-breadth 'scapes i' th' imminent deadly breach,
Of being taken by the insolent foe
And sold to slavery, of my redemption thence,
And portance in my travels' history:
Wherein of antres vast and deserts idle,

115 Sagittary,] Q^1 *Sagittar*, 118 The . . . you] Q^1 omits. Editors admit. 121 Ancient . . . place.] Two lines in Ff, ending *them:* . . . *place. Exeunt . . . Attendants.*] From Capell. $Q^{1,2}$ Exit two or three. (Q^2 Exeunt). Ff omit. 122 till] F^1 *tell* truly] Q^1 *faithfull* Cam, etc. *truly* Alexander *faithful* 123 I . . . blood,] Q^1 omits. Editors admit. 130 battles, . . . fortunes,] From $Q^{1,2}$. F^1 *Battaile, . . . Fortune*, F^{2-4} *Battails, . . . Fortune*, Editors follow Q. 133 To th'] $Q^{1,2}$ F^1 *Toth'* bade] Ff *bad* 134 spake] From $Q^{1,2}$. Ff *spoke* Cam, etc. *spake* NCE *spoke* 135 accidents by] Q^1 *accident of* Editors *accidents by* 138 of] Q^1 *and* Cam, etc. *of* Ridley *and* 139 portance in my] From Ff Q^2. Q^1 *with it all* Cam, etc. follow F. Ridley follows Q. travels'] From Globe. $Q^{1,2}$ *trauells* F^1 *Trauellours* $F^{2,3}$ *Travellers* F^4 *Traveller's* Cam, Chambers, Ridley *travels'* Craig, Hart, Kittredge, NCE, Alexander *travel's* Delius, Mason *traveller's* 140 antres] From Theobald. Q^1 *Antrees* Q^2 Ff *Antars* Cam, etc. *antres* (=caverns) Kittredge *anters* idle,] $Q^{1,2}$ F^1

Rough quarries, rocks, and hills whose heads touch heaven,
It was my hint to speak,—such was the process;
And of the Cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline:
But still the house affairs would draw her thence;
Which ever as she could with haste dispatch,
She'd come again, and with a greedy ear
Devour up my discourse: which I observing,
Took once a pliant hour, and found good means
To draw from her a prayer of earnest heart
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intentively. I did consent,
And often did beguile her of her tears
When I did speak of some distressful stroke
That my youth suffered. My story being done,
She gave me for my pains a world of sighs.
She swore, in faith, 'twas strange, 'twas passing strange;

idle, F²⁻⁴ *wilde*, Editors *idle*, 141 and] F¹ omits. Flatter: O, 179, thinks omission of *and* makes the line characteristic of Othello. Editors admit *and* heads] F¹ *head* Editors *heads* 142 hint] Q¹ *hent* speak,—] Q¹·², Ff *speake*. the] Q¹ *the* Ff Q² *my* Cam, etc. *the* Chambers, NCE *my* 143 other] F¹·² *others* 144 Anthropophagi,] From F²⁻⁴. Q¹·² Anthropophagie, F¹ Antropophague, Probably derived from Holland's *Pliny*, tome I, Bk. vii, ch. 2, p. 154: "The . . . Anthropophagi or eaters of mans flesh, whom we haue placed about the North-pole," etc. See also Lowes' *Xanadu*, p. 119. 145 Do . . . hear] From Q¹ (reading *shoulders:*) The version in Ff is *Grew beneath their shoulders. These things to heare*, Flatter, 42, prefers the F form, as it metrically permits a pause in mid-line as Othello turns to speak of Desdemona, a new subject. But the verse in Q with the run-on to l. 146 also permits a pause. In Raleigh's *The Discovery of Guiana*, 1596, is described a people called Ewaipanoma, whose eyes are in their shoulders and their mouths in the middle of their breasts. See Anders, 229. This] Q¹ *this* Ff *These things* Q² *these* Cam, etc. *This*. Chambers *These things* NCE *These* 147 house affairs] Pope hyphened. Cam, etc. follow Pope. Kittredge, Alexander *house affairs* thence;] From Q¹·². Ff *hence:* Cam, etc. *thence;* or *thence*, Delius *hence;* 148 Which] Q¹ *And* Editors *Which* 149 She'd] Q¹·² *Shee'd* F¹ *She'l'd* F²⁻⁴ *She'ld* Cam, Chambers, Hart, Ridley, Kittredge *She'ld* Delius, Craig, Mason, NCE, Alexander *She'd* 154 parcels] Q¹ *parcell* Cam, etc. *parcels* Ridley *parcel* 155 intentively.] Q¹·² *intentiuely*, F¹ *instinctiuely:* F²⁻⁴ *distinctively:* Cam, etc. *intentively:* Chambers, Kittredge, NCE, Alexander *intentively*. 157 distressful] Q¹ *distressed* Editors *distressful* 159 sighs.] Q¹·² *sighes;* Ff *kisses:* Cam, Delius, Craig, Hart, Mason, Ridley *sighs:* Chambers *sighs*. Kittredge, NCE *sighs*. Alexander *sighs;* 160 swore, in faith,] Q¹·² *swore Ifaith* Ff *swore in faith* Cam, etc. *swore, in faith*, Delius *swore,—in faith*, Ridley *swore, i'faith*, strange, . . . strange;] From Q¹·²

'Twas pitiful, 'twas wondrous pitiful.
She wished she had not heard it, yet she wished
That heaven had made her such a man. She thanked me,
And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I spake.
She loved me for the dangers I had passed,
And I loved her that she did pity them.
This only is the witchcraft I have used.
Here comes the lady; let her witness it.

Enter Desdemona, Iago, Attendants.

DUKE
I think this tale would win my daughter too.
Good Brabantio,
Take up this mangled matter at the best.
Men do their broken weapons rather use
Than their bare hands.

BRABANTIO I pray you, hear her speak.
If she confess that she was half the wooer,
Destruction on my head if my bad blame
Light on the man! Come hither, gentle mistress.
Do you perceive in all this noble company
Where most you owe obedience?

DESDEMONA My noble father,
I do perceive here a divided duty:
To you I am bound for life and education;
My life and education both do learn me
How to respect you; you are the lord of duty;
I am hitherto your daughter: but here's my husband.
And so much duty as my mother showed
To you, preferring you before her father,
So much I challenge that I may profess
Due to the Moor my lord.

F¹ *strange: . . . strange,* F² *strange, . . . strange,* F³, ⁴ *strange, . . . strange.* Cam, etc. *strange, . . . strange;* Chambers, NCE *strange, . . . strange,* 161 pitiful, . . . pitiful.] From F⁴. Q¹, ² *pittifull, . . . pittifull;* F¹⁻³ *pittifull: . . . pittifull.* Cam, etc. *pitiful, . . . pitiful:* Ridley *pitiful . . . pitiful;* Chambers, Kittredge, NCE, Alexander *pitiful, . . . pitiful.* 164 bade] Q¹, ² Ff *bad* 166 woo] Q¹ Ff *wooe* Q² *woe* hint] Ff *hint* Q¹, ² *heate* Editors *hint* 167 had] Q¹, ² F¹ *had* F²⁻⁴ *have* Editors *had* 170] Two lines in Q¹, ², ending *Lady, . . . it. Enter . . . Attendants.*] From Ff. Q¹, ² *Enter Desdemona,* Iago, and the rest. Editors follow F. 171 too.] Q¹ *to,*— Q² *to;*— Ff *too,* Editors *too.* 172, 173 Good . . . best.] Divided as in Pope. One line in Q¹, ² Ff. 177 on my head] From Ff. Q¹, ² *lite on me,* (Q² *light*). Cam, etc. follow F. Ridley *light on me,* 184 you;] Q¹, ² *you,* Ff *you.* you are] Cam, etc. *you are*

BRABANTIO God bu'y, I ha' done.
Please it your Grace, on to the state affairs:
I had rather to adopt a child than get it.
Come hither, Moor:
I here do give thee that with all my heart
Which, but thou hast already, with all my heart
I would keep from thee. For your sake, jewel,
I am glad at soul I have no other child;
For thy escape would teach me tyranny,
To hang clogs on them. I have done, my lord.
DUKE
Let me speak like yourself, and lay a sentence
Which, as a grise or step, may help these lovers
Into your favour.
When remedies are past, the griefs are ended
By seeing the worst, which late on hopes depended.
To mourn a mischief that is past and gone
Is the next way to draw new mischief on.
What cannot be preserved when fortune takes,
Patience her injury a mock'ry makes.
The robbed that smiles steals something from the thief;
He robs himself that spends a bootless grief.
BRABANTIO
So let the Turk of Cyprus us beguile:
We lose it not so long as we can smile.
He bears the sentence well that nothing bears
But the free comfort which from thence he hears;
But he bears both the sentence and the sorrow
That, to pay grief, must of poor patience borrow.
These sentences, to sugar or to gall,
Being strong on both sides, are equivocal.
But words are words: I never yet did hear

Ridley *you're* the . . . duty;] Q^1 *Lord of all my duty*, Ff Q^2 *the Lord of duty*, Cam, etc. follow F. Ridley *lord of all my duty*, 189 God . . . done.] From $Q^{1,2}$, reading *done:* Ff *God be with you: I haue done.* Cam, Delius, Craig, Hart, NCE follow F. Kittredge *God b' wi' ye! I have done.* Chambers, Mason *God be with you! I have done.* Ridley, Alexander *God bu'y, I ha' done.* 192] Here again Flatter, 28, 150, holds the short line to indicate a pause while Othello approaches. 194 Which, . . . heart] Q^1 omits. Editors admit. 196 soul I] Q^1 *soule. I* Ff Q^2 *soule, I* Editors *soul I* 198 them.] $Q^{1,2}$ *em*, Cam, etc. *them.* Ridley *'em.* 199 Let . . . sentence] Two lines in Ff, ending *selfe: . . . Sentence*, 200 as] $Q^{1,2}$ F^1 *as* F^{2-4} *like* Editors *as* grise] Ff *grise*, $Q^{1,2}$ *greese* Cam, etc. *grise* Craig *grize* Ridley *greese* 200, 201 lovers . . . favour.] From $Q^{1,2}$ Ff *Louers.* Editors *lovers . . . favour.* 202 ended] From Ff. $Q^{1,2}$ *ended*, 205 new] Ff *new* $Q^{1,2}$ *more* Cam, etc. *new* Ridley *more* 207 mock'ry] From F^1. $Q^{1,2}$ F^{2-4} *mockery* 218 words: . . . hear] $Q^{1,2}$ *words, . . . heare*, $F^{1,2}$

That the bruised heart was piercéd through the ear.
I humbly beseech you proceed to th' affairs of state.

DUKE The Turk with a most mighty preparation makes for Cyprus. Othello, the fortitude of the place is best known to you; and though we have there a substitute of most allowed sufficiency, yet opinion, a sovereign mistress of effects, throws a more safer voice on you. You must therefore be content to slubber the gloss of your new fortunes with this more stubborn and boisterous expedition.

OTHELLO
The tyrant custom, most grave senators,
Hath made the flinty and steel couch of war
My thrice-driven bed of down. I do agnize
A natural and prompt alacrity
I find in hardness; and would undertake
These present wars against the Ottomites.
Most humbly therefore bending to your state,
I crave fit disposition for my wife,
Due reference of place and exhibition,
With such accommodation and besort
As levels with her breeding.

DUKE If you please,
Be't at her father's.

BRABANTIO I'll not have it so.

words, . . . heare: F^{3,4} *words: . . . hear,* Cam, Craig, Chambers, Hart, Mason, Ridley, NCE *words; . . . hear* Delius *words; . . . hear,* Kittredge *words. . . . hear* Alexander *words: . . . hear* 219 piercéd] Q^{1,2} F$^{2-4}$ *pierced* F^{1} *pierc'd* 220 I . . . th' affairs] From F^{1,2}. Q^{1,2} *Beseech you now, to the affaires* F^{2} *I humbly beseech you to proceed to th' affairs* F^{4} *Humbly beseech you to proceed to th' affairs* Brabantio having wound up his affairs in couplets, turns to matters of state in l. 220, in prose, preceding the Duke's prose statement on the political situation. See Greg: EP, 110. Cam, Delius, Craig, Chambers, Hart, Mason, NCE, Alexander follow F^{1}. Ridley, Kittredge follow Q. 221 a] Q^{1,2} omit. Cam, etc. *a* Ridley omits. 222 fortitude] =defensive strength. 224 a] Q^{1,2} *a* Ff *a more* Editors *a* (first *a*) safer] F$^{2-4}$ *safe* 226 gloss] Q^{1,2} F^{1} *glosse* F$^{2-4}$ *grosse* or *gross* 228 grave] Q^{1} *great* Editors *grave* 229 couch] From Pope. Q^{1,2} *Cooch* Ff *Coach* Editors *couch* 231 alacrity] F^{1} *Alacartie,* 232 would] From Q^{1}. Ff Q^{2} *do* Cam, etc. *do* Alexander *would* 233 These . . . wars] From Malone. Q^{1} F^{1} *This present Warres* Q^{2} F$^{2-4}$ *This present warre* (F^{2,4} *War*). Cam, etc. *These . . . wars* Chambers *This . . . war* Alexander *This . . . wars* 236 reference] Q^{1} F^{3,4} *reuerence* F^{1,2} Q^{2} *reference* Cam, etc. *reference* Ridley *reverence* 237 With] Q^{1} *Which* Editors *With* 238, 239 If . . . father's.] Divided by Capell. One line in Q^{1,2}. F^{1} *Why at her Fathers?* F$^{2-4}$ *Why, at her Fathers?* Cam, etc. follow Q as divided by Capell. (Chambers *Be it*). Delius *Why; at her father's.* 239 I'll] Q^{1,2} *Ile* Ff *I will* Cam, etc. *I'll* Chambers *I will*

OTHELLO
Nor I.
DESDEMONA Nor I: I would not there reside,
To put my father in impatient thoughts
By being in his eye. Most gracious Duke,
To my unfolding lend your prosperous ear,
And let me find a charter in your voice
T' assist my simpleness.
DUKE
What would you, Desdemona?
DESDEMONA
That I did love the Moor to live with him,
My downright violence and storm of fortunes
May trumpet to the world. My heart's subdued
Even to the very quality of my lord.
I saw Othello's visage in his mind;
And to his honours and his valiant parts
Did I my soul and fortunes consecrate.
So that, dear lords, if I be left behind,
A moth of peace, and he go to the war,
The rites for which I love him are bereft me,
And I a heavy interim shall support
By his dear absence. Let me go with him.
OTHELLO
Let her have your voice.
Vouch with me, heaven, I therefore beg it not,

240 Nor I: I would] $Q^{1,2}$ *Nor I, I would* Ff *Nor would I* Editors follow Q (punctuation varies). 242 gracious] F^1 *Grcaious* 243 your prosperous] From Ff. $Q^{1,2}$ *a gracious* Cam, etc. follow F. Craig, Mason *your gracious* Ridley *a gracious* 244 charter] From $Q^{1,2}$ F^1. F^{2-4} *Character* 245 T' assist] From Ff Q^2. Q^1 *And if* Cam, etc. *To assist* or *T'assist* Ridley *And if* simpleness.] $Q^{1,2}$ *simplenesse.*— Cam, etc. *simpleness.* Ridley *simpleness . . .* 246 you, Desdemona?] From Ff Q^2. Q^1 *you——speake.* Cam, etc. *you, Desdemona?* Ridley *you . . . speak.* 247 did] Ff omit, Flatter thinks rightly, as Desdemona pauses before uttering the word *love*, which pause counts metrically. He would read *That I—love* Editors admit *did* 248 and storm] Q^1 *and scorne* Cam, etc. *and storm* Ridley *and scorn* 250 very quality] Q^1 *vtmost pleasure* Cam, etc. *very quality* Ridley *utmost pleasure* 256 rites] $Q^{1,2}$ *rites* Ff *Rites* Warburton, Knight, Kittredge *rights.* Cam, etc. *rites* Kittredge explains *rights* as Desdemona's right to share Othello's life and career. For *rites* see *All's Well* II iv 35. which] From $Q^{1,2}$. Ff *why* Cam, etc. *which* Delius, Alexander *why* 259 Let . . . voice.] From Ff. $Q^{1,2}$ *Your voyces Lords: beseech you let her will, Haue a free way,* (Q^2 *way:*) In Q^1 ll. 260, 261 end in *will, . . . not* In Q^2 in *will . . . way: . . . not* Cam, Craig, Hart, Mason, Kittredge *Let . . . voices.* Delius, NCE, Alexander *Let . . . voice.* Chambers, Ridley follow Q. 260 Vouch . . . heaven,] From Ff Q^2. Q^1 omits. Cam, etc.

To please the palate of my appetite;
Nor to comply with heat the young affects
In my defunct and proper satisfaction;
But to be free and bounteous to her mind.
And heaven defend your good souls that you think
I will your serious and great business scant
For she is with me. No, when light-winged toys
Of feathered Cupid seel with wanton dullness
My speculative and officed instruments,
That my disports corrupt and taint my business,
Let housewives make a skillet of my helm,
And all indign and base adversities
Make head against my estimation!

DUKE

Be it as you shall privately determine,

admit. Ridley omits and follows Q¹ in ll. 260, 261, ending *will . . . not*, 262, 263 heat the . . . defunct] Q¹, ² *heate, the young affects In my defunct*, Ff *heat the yong affects in my defunct*, (F³, ⁴ *young* F²⁻⁴ *effects*). Many conjectures and emendations regarding *comply*, *affects* and *defunct* Knight and Flatter explain *comply as* 'supply'; Onions as 'fulfil, accomplish.' Theobald and Knight explained *affects* as 'affections'; Daniel glossed *young affects* as "[that] which affects the young"; Onions as "youthful inclinations"; Schmidt as "desires of youth." Upton understood *defunct* as "almost dead"; Knight as 'functional'; Tollet would read *defenc'd*; Malone *disjunct* (=separate); Theobald, etc. *distinct* Schmidt glosses *defunct* as 'deadened' and *satisfaction* as 'gratification.' Upton first proposed *me* for *my*. A common form of ll. 262, 263 (Cam, Kittredge, Alexander) is:

Nor to comply with heat—the young affects
In me defunct—and proper satisfaction;

Craig, Mason are similar, reading *heat,— defunct,—* Delius retains *my defunct* but has *heat, . . . affects*, and Hart, Ridley, NCE retain *my defunct* and *heat*, Chambers has *me defunct*, and *heat*, Dashes or brackets have arisen from the commas in Q¹. There seems no need of them: taking *comply*= "fulfil," *young affects*="youthful inclinations," *in*="in the case of" (see Abbott, 162), and *defunct*="deadened", a paraphrase is: Nor to fulfil with ardour youthful inclinations in the case of my own (now) deadened (powers of) gratification. *Cf.* III iii 269-70. 263, 264] Tyrwhitt tentatively proposed transposing these lines. 264 to her] Q¹ *of her* Cam, etc. *to her* Ridley *of her* 266 great] From Ff. Q¹, ² *good* Editors *great* 267 For] From Q¹, ². Ff *When* Cam, etc. *For* NCE *When* 268 Of] Ff *Of* Q¹, ² *And* Cam, etc. *Of* Ridley *And* seel] From Ff. Q¹, ² *foyles* (*seel*=sew up a hawk's eyes). Cam, etc. *seel* Ridley *foils* 269 officed] From Ff. Q¹, ² *actiue officed*=functional Cam, etc. *offic'd* Ridley *active* instruments,] Ff *Instrument: instruments*=visual and other organs and powers. Cam, etc. *instruments*, Delius *instrument*, 271 housewives] Q¹, ² *huswiues* skillet] Q¹, ² *skellet* 273 estimation!] From Ff. Q¹, ² *reputation.* Cam, etc. *estimation!* Ridley *reputation!*

Either for her stay or going. Th' affair cries haste,
And speed must answer't: you must hence to-night.

DESDEMONA
To-night, my lord?

DUKE
This night.

OTHELLO
With all my heart.

DUKE
At nine i' th' morning here we'll meet again.
Othello, leave some officer behind,
And he shall our commission bring to you;
With such things else of quality and respect
As doth import you.

OTHELLO
So please your Grace, my Ancient:
A man he is of honesty and trust.
To his conveyance I assign my wife,
With what else needful your good Grace shall think
To be sent after me.

DUKE
Let it be so.
Good night to everyone. (*To Brabantio*) And, noble signior,
If virtue no delighted beauty lack,
Your son-in-law is far more fair than black.

FIRST SENATOR
Adieu, brave Moor. Use Desdemona well!

BRABANTIO
Look to her, Moor, if thou hast eyes to see:
She has deceived her father, and may thee.

Exeunt Duke, Senators, Officers, &c.

OTHELLO
My life upon her faith! Honest Iago,
My Desdemona must I leave to thee.

275 her] Q^1 omits. Cam, etc. admit. Ridley omits. Th'] $Q^{1,2}$ *the* affair cries] Q^1 *affaires cry* Editors *affair cries* 276 answer't:] Ff *answer it.* $Q^{1,2}$ *answer*, Cam, Ridley *answer't;* Delius, etc. *answer it.* you . . . to-night.] From $Q^{1,2}$. Ff Sen. *You must away tonight.* Cam, Kittredge, Ridley, follow Q. Delius, Craig, Chambers, etc. follow F, prefixing First Senator. *or* Senator. Alexander ends Duke's speech *You must away to-night.* 278 nine] Q^1 *ten* Cam, etc. *nine* Ridley *ten* th'] Q^1 *the* 281 With] $Q^{1,2}$ *With* Ff *And* Cam, etc. *With* NCE *And* 282 import] Q^1 *concerne* Cam, etc. *import* Ridley *concern* So] $Q^{1,2}$ omit. Cam, etc. admit. Ridley omits. 287 (*To Brabantio*)] Added by Capell. 288 delighted] =endowed with delight, delightsome. Various emendations include Johnson's *delight or* · Modern editors *delighted* 290 FIRST SENATOR] $Q^{1,2}$ I Sena. Ff Sen. Cam, etc. prefix for First Senator. Mason Sen. 291 if . . . eyes] From Ff Q^2. Q^1 *haue a quicke eye* Cam, etc. follow F. Ridley follows Q^1. 292 deceived] Q^2 *deceiud'd* and may thee.] From Ff Q^2. Q^1 *may doe thee.* Cam, etc. follow F. Ridley follows Q^1. *Exeunt . . . &c.*] $Q^{1,2}$ Exeunt. Ff Exit.

I prithee, let thy wife attend on her;
And bring them after in the best advantage.
Come, Desdemona, I have but an hour
Of love, of worldly matters and direction,
To spend with thee: we must obey the time.

Exeunt Othello and Desdemona.

RODERIGO
Iago!

IAGO
What sayst thou, noble heart?

RODERIGO
What will I do, think'st thou?

IAGO
Why, go to bed and sleep.

RODERIGO
I will incontinently drown myself.

IAGO If thou dost, I shall never love thee after. Why, thou silly gentleman!

RODERIGO It is silliness to live when to live is torment; and then have we a prescription to die when death is our physician.

IAGO O villainous! I have looked upon the world for four times seven years; and since I could distinguish betwixt a benefit and an injury, I never found man that knew how to love himself. Ere I would say I would drown myself for the love of a guinea-hen, I would change my humanity with a baboon.

295 prithee,] Q^1 *preethee* Q^2 $F^{3,4}$ *prethee* $F^{1,2}$ *prythee* 296 them] Ff *them* $Q^{1,2}$ *her* Cam, etc. *them* Ridley *her* 298 worldly] $F^{1,4}$ *wordly* matters] From $Q^{1,2}$. Ff *matter*, Cam, etc. *matters* Chambers, Alexander *matter* 299 spend] F^{2-4} *speake* the] F^1 *the the* *Exeunt . . . Desdemona.*] $Q^{1,2}$ Exit Moore and *Desdemona.* Ff Exit. 302 think'st] Q^1 *thinkest* 305, 306 If . . . gentleman!] Prose in Ff. Verse form in $Q^{1,2}$, Cam, Chambers, Hart, Ridley, NCE. 305 If] Ff *If* Q^1 *Well, if* Q^2 *Well if* Cam, etc. *If* Delius, Craig, Mason, Alexander *Well, if* after.] $Q^{1,2}$ *after it*, Cam, etc. *after.* Delius, Ridley, Alexander *after it.* 307 is] (refers second *is*) Ff *is* $Q^{1,2}$ *is a* Cam, etc. *is* Delius, Ridley *is a* 308 have we] From Ff. $Q^{1,2}$ *we have* Cam, etc. *have we* Ridley *we have* prescription to die] Ff *prescription to dye*, $Q^{1,2}$ *prescription, to dye* 309 O villainous!] Q^1 omits. Editors admit. have] Ff *have* $Q^{1,2}$ *ha* Cam, etc. *have* Alexander *ha* 309, 310 four . . . years;] It has been usual to accept Iago's statement of his age—28 years; but Flatter understands 'donkeys' years' to be meant, *seven years* being used in a number of plays to indicate an indefinite period of some duration (Flatter: O, 206). 310 betwixt] From Ff. $Q^{1,2}$ *betweene* Cam, etc. *betwixt* Ridley *between* 311 man] $Q^{1,2}$ *a man* Cam, etc. *man* Delius, Alexander *a man* 313 guinea-hen,] =prostitute. F^{1-3} *Gynney Hen*, F^4 Guinney-*Hen*, $Q^{1,2}$ *Ginny Hen*,

RODERIGO What should I do? I confess it is my shame to be so fond; but it is not in my virtue to amend it.

IAGO Virtue! a fig! 'Tis in ourselves that we are thus or thus. Our bodies are our gardens; to the which our wills are gardeners: so that if we will plant nettles or sow lettuce, set hyssop and weed up thyme, supply it with one gender of herbs or distract it with many, either to have it sterile with idleness or manured with industry, why, the power and corrigible authority of this lies in our wills. If the balance of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: but we have reason to cool our raging motions, our carnal stings, our unbitted lusts; whereof I take this that you call love to be a sect or scion.

RODERIGO It cannot be.

IAGO It is merely a lust of the blood and a permission of the will. Come, be a man. Drown thyself! drown cats and blind puppies. I have professed me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness. I could never better stead thee than now. Put money in thy purse; follow thou the wars; defeat thy favour with an usurped beard. I say, put money in thy purse. It cannot be long that Desdemona should continue her love to the Moor—put money in thy purse —nor he his to her: it was a violent commencement in her, and

318 are our] From Ff. $Q^{1,2}$ *are* Cam, Ridley *are* Delius, etc. *are our* 320 hyssop] F^1 *Hisope*, F^2 *Hysope*, F^3 *Hysop*, F^4 *Hyssop*, $Q^{1,2}$ *Isop*, thyme,] Ff *Time:* $Q^{1,2}$ *Time;* 323 balance] $Q^{1,2}$ *ballance* $F^{1,2}$ *braine* $F^{3,4}$ *brain* Editors *balance* Theobald read *beam* for the reason that the Q text meant "If the Scale of our Lives had not one Scale," etc. But Shakespeare uses *balance* to mean beam and scales in *Merch. of Venice* IV i 251 (see Furness, 84). Dr. Walker thinks we must adopt *beam* as being the correct form of the word with which the F 'corrector' replaced Q's *ballance* (The corrector's *braine* may perhaps have arisen from undue attention to *reason* on the next line.) 327 our unbitted] From $Q^{1,2}$. Ff *or vnbitted* Editors follow Q. 328 scion.] $Q^{1,2}$ *syen.* Ff *Seyen.* 331 will.] "In addition to bearing its modern meanings the noun 'will' often signifies lust, the carnal passions in control of the reason" (Wilson: SD, 10). 332 have professed] From Ff. $Q^{1,2}$ *professe* Cam, etc., follow F. Ridley *profess* 335 thou the] From Ff. $Q^{1,2}$ *these* Cam, Chambers, Hart, NCE, Alexander *thou the* Delius, Craig, Mason, Ridley, Kittredge *these* defeat . . . beard.]=Undo (change) your appearance by means of a false beard. Roderigo is young and beardless. See v i 11, v ii 114. 336, 337 be long that . . . continue] From Ff. $Q^{1,2}$ *be, that* Desdemona *should long continue* Cam, Delius, Craig, Chambers, Hart, Mason, Ridley, Kittredge follow Q. NCE, Alexander follow F. 337 to] Ff *to* $Q^{1,2}$ *vnto* Cam, etc. *to* Ridley *vnto* 337, 338 Moor —put . . . purse—] $Q^{1,2}$ *Moore,—put . . . purse,—* Ff *Moore. Put . . . purse:* Editors follow Q. 338 his] Q^1 omits. Cam, etc. *his* Ridley omits. commence-

thou shalt see an answerable sequestration:—put but money in thy purse. These Moors are changeable in their wills:—fill thy purse with money. The food that to him now is as luscious as locusts shall be to him shortly as bitter as coloquintida. She must change for youth: when she is sated with his body, she will find the error of her choice. She must have change, she must: therefore put money in thy purse. If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst. If sanctimony and a frail vow betwixt an erring barbarian and a supersubtle Venetian be not too hard for my wits and all the tribe of hell, thou shalt enjoy her: therefore make money. A pox of drowning thyself! 'Tis clean out of the way. Seek thou rather to be hanged in compassing thy joy than to be drowned and go without her.

RODERIGO Wilt thou be fast to my hopes, if I depend on the issue?

IAGO Thou art sure of me. Go, make money. I have told thee often, and I re-tell thee again and again, I hate the Moor. My cause is hearted: thine hath no less reason. Let us be conjunctive in our revenge against him. If thou canst cuckold him, thou dost thyself a pleasure, me a sport. There are many events in the womb of time which will be delivered. Traverse; go; provide thy money. We will have more of this to-morrow. Adieu.

RODERIGO Where shall we meet i' th' morning?

IAGO At my lodging.

RODERIGO I'll be with thee betimes.

IAGO Go to; farewell. Do you hear, Roderigo?

RODERIGO What say you?

ment in her,] From Ff. $Q^{1,2}$ *commencement*, Cam, Ridley, Kittredge follow Q. Delius, Craig, Chambers, Hart, Mason, NCE, Alexander follow F. 341 luscious] $Q^{1,2}$ F^{1-3} *lushious* locusts] Fruit of the carob tree. 342 bitter as] From Ff Q^2. Q^1 *acerbe as the* Cam, etc. *bitter as* Ridley, Alexander *acerbe* (or *acerb*) *as the* coloquintida.] The drug, not the fruit. 342, 343 She . . . youth:] Q^1 omits. Editors admit. 344 error] From $Q^{1,2}$. Ff *errors* or *errours* Editors *error* 344, 345 She must . . . must:] Ff omit. Cam, etc. admit. Alexander omits. 348 and a] From $Q^{1,2}$. Ff *and* Editors *and a* 350 money. A] $Q^{1,2}$ *money,—a* Ff *Money: a* Ridley *money, . . . a* of drowning thyself!] From Ff. $Q^{1,2}$ *a drowning*, Editors follow F. (Alexander *a* for *of*) 'Tis] $Q^{1,2}$ *tis* Ff it is Cam, etc. *it is* or *It is* Ridley *'tis* Alexander *'Tis* 353 if . . . issue?] Q^1 omits. Editors admit. 354 me. Go, . . . money. I] $Q^{1,2}$ *me—goe, make money —I* Ff *me: Go make Money: I* 355 re-tell] From Ff. $Q^{1,2}$ *tell* Cam, etc. *re-tell* Ridley *tell* Kittredge, Alexander *retell* 356 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Ridley *has* 356, 357 conjunctive] Q^1 *communicatiue* Editors *conjunctive* (=closely united). 358 me] Q^1 *and me* Cam, etc. *me* Ridley *and me* 359 Traverse;] A military command meaning March (to and fro). 364-368 IAGO Go . . . purse;] With some change in stops we follow Q^2, which

The chidden billow seems to pelt the clouds;
The wind-shaked surge, with high and monstrous mane,
Seems to cast water on the burning Bear,
And quench the guards of th' ever-fixéd pole:
I never did like molestation view
On the enchafed flood.

MONTANO If that the Turkish fleet
Be not ensheltered and embayed, they are drowned:
It is impossible they bear it out.

Enter a third Gentleman.

THIRD GENTLEMAN
News, lads! our wars are done.
The desperate tempest hath so banged the Turk
That their designment halts. A noble ship of Venice
Hath seen a grievous wreck and sufferance
On most part of their fleet.

MONTANO
How! is this true?

THIRD GENTLEMAN The ship is here put in,
A Veronesa. Michael Cassio,
Lieutenant to the warlike Moor Othello,
Is come on shore: the Moor himself at sea,
And is in full commission here for Cyprus.

banning 12 chidden] From Ff. $Q^{1,2}$ *chiding* Kellner prefers Q. Cam, etc. *chidden* Chambers, Ridley *chiding* billow] Q^2 *billowes* 13 mane,] From Knight who compares *2 Henry IV* III i 21-23. $Q^{1,2}$ *mayne*, Ff *Maine* Cam, etc. *mane*, Chambers *main*, 14 burning Bear,] =blazing North Pole Constellation. 15 ever-fixéd] From Ff. (F^4 no hyphen). $Q^{1,2}$ *euer fired* Cam, etc. *ever-fixed* Alexander *ever-fired* 18 they are] From $Q^{1,2}$ Ff. Pope, etc. *they're* 19 they] Q^1 they Ff Q^2 *to* Cam, Delius, Chambers, NCE *to* Craig, Hart, Mason, Ridley, Kittredge, Alexander *they* *Enter . . . Gentleman.*] From $Q^{1,2}$. Ff Enter a Gentleman. 20 THIRD GENTLEMAN] $Q^{1,2}$ 3 Gent. Ff 3 lads!] Q^1 *Lords*, Editors *lads!* our] $Q^{1,2}$ *your* Ff *our* Cam, etc. *our* Ridley, Alexander *your* or *Your* 21 Turk] From $Q^{1,2}$. Ff *Turkes*, or Turks, (The collective noun is usually *Turk*. See I iii 20, 27, 210, 220.) Cam, Delius, Chambers, Hart, NCE *Turks*, Craig, Mason, Kittredge *Turks* Ridley *Turk*, Alexander *Turk* 22, 23 That . . . sufferance] Two lines in Q^1, ending *scene . . . sufferance* Three in Q^2, ending *halts: . . .* Venice, . . . *sufferance* 24 their] Q^1 *the* Editors *their* 25, 26 The . . . Cassio,] One line in Ff. in, A Veronesa.] $Q^{1,2}$ *in: A Veronessa*, F^1 *in: A* Verennessa, F^{2-4} *in: A* Veronesso, Cam, etc. *in, A Veronesa;* (Delius, Mason *Veronessa;*) NCE *in. A Veronese*, Stokes, 337, points out that Verona was inland, and that a Veronese ship was impossible; but Grillo, 141-149, gives particulars of Verona as an inland port of consequence connected by the Adige to the sea. 28 on shore:] From Ff. Q^1 *ashore:* Q^{2c} *a shore:* Cam, etc. *on shore;* or *on shore:* Ridley, Alexander *ashore:* himself] From Q Ff Rowe etc., Craig, Hart, Mason *himself's* 29, 84, 201, 209, 263 Cyprus] Q^1 Cypres In l. 82 Q^1 has Cypresse

MONTANO
I am glad on't: 'tis a worthy governor.
THIRD GENTLEMAN
But this same Cassio, though he speak of comfort
Touching the Turkish loss, yet he looks sadly
And prays the Moor be safe; for they were parted
With foul and violent tempest.
MONTANO Pray heavens he be;
For I have served him, and the man commands
Like a full soldier. Let's to the seaside, ho!
As well to see the vessel that's come in
As to throw out our eyes for brave Othello,
Even till we make the main and th' aerial blue
An indistinct regard.
THIRD GENTLEMAN Come, let's do so;
For every minute is expectancy
Of more arrivance.

Enter Cassio.

CASSIO
Thanks you, the valiant of this warlike isle,
That so approve the Moor! O, let the heavens
Give him defence against the elements,
For I have lost him on a dangerous sea.
MONTANO
Is he well shipped?
CASSIO
His bark is stoutly timbered, and his pilot
Of very expert and approved allowance;
Therefore my hopes, not surfeited to death,
Stand in bold cure.

A cry within: 'A sail, a sail, a sail!'

30 I . . . governor.] Two lines in Ff, ending *on't: . . . Gouernour.* 33 prays] F¹ *praye* Editors *prays* 34 heavens] Q¹, ² *Heauen* Cam and others *heavens* Craig, Hart, Mason, Ridley, Kittredge, Alexander *heaven* 36 Like . . . ho!] Two lines in Q¹, ², ending *Souldier: . . . ho,* 39, 40 Even . . . regard.] Q¹ omits. Editors admit. 39 th' aerial] F¹⁻³ *th' Eriall* Q² *th' Ayre all* F⁴ *th' Erial* Cam, etc. *the aerial* Kittredge, NCE, Alexander *th' aerial* 40 An] F¹ Q² *An* F²⁻⁴ *And* THIRD GENTLEMAN] Q¹, ² 3 Gent. Ff Gent. 42 arrivance.] From Q¹, ². F¹ *Arriuancie.* F²⁻⁴ *Arrivancy.* Editors *arrivance.* 43 Thanks you,] From Ff. Q¹, ² *Thankes to* Cam, etc. *Thanks, you* Chambers, Ridley *Thanks to* Kittredge, Alexander *Thanks you,* this] Q¹, ² *this* Ff *the* Editors *this* warlike] From Ff. Q¹ *worthy* Q² omits. Cam, etc. warlike Ridley *worthy* 44 O, let] Ff *Oh let* Q¹, ² *and let* Cam, etc. *O, let* Delius, Craig, Mason *O! let* Ridley *and let* 45 the] Ff *the* Q¹, ² *their* Cam, etc. *the* Alexander *their* 50, 51 Therefore . . . cure.] Johnson found these lines

Enter a fourth Gentleman.

CASSIO
What noise?
FOURTH GENTLEMAN
The town is empty: on the brow o' th' sea
Stand ranks of people, and they cry 'A sail!'
CASSIO
My hopes do shape him for the Governor.

Guns heard.

SECOND GENTLEMAN
They do discharge their shot of courtesy:
Our friends at least.
CASSIO I pray you, sir, go forth,
And give us truth who 'tis that is arrived.
SECOND GENTLEMAN
I shall. *Exit.*
MONTANO
But, good Lieutenant, is your General wived?
CASSIO
Most fortunately: he hath achieved a maid
That paragons description and wild fame;
One that excels the quirks of blazoning pens,

unintelligible and suggested "Therefore my hopes, not *forfeited* to death, Stand *bold, not sure.*" In spite of paraphrases by Steevens, Collier, Hudson and others, Furness also found the lines unintelligible. Knight explained by help of *Proverbs* xiii 12: "Hope deferred maketh the heart sick"; and Kittredge, using the same passage, explains that "Hope is surfeited to death when it has lasted so long that it changes to despair." *bold cure*=a healthy condition. Cassio's language is purposely made involved and pompous. Flatter: O, 58, writes: "Shakespeare means to characterise Cassio just by making him utter that sort of stuff." 50 hopes,] $Q^{1,2}$ $F^{1,2}$ *hope's* 51 *A cry within:*] Ff Within. $Q^{1,2}$ Enter a Messenger. Mess. (Mess. being the speech-prefix in Q to *A saile*, etc.). Capell here added Enter another Gentleman. in place of Enter a Messenger. *Enter a fourth Gentleman.*] Added by Dyce in place of Enter a Messenger. Cam, Chambers, Hart, NCE Enter a fourth Gentleman. Delius, Craig, Ridley, Kittredge, Alexander Enter a Messenger. Mason Enter another Gentleman. 53 FOURTH GENTLEMAN] From Capell. $Q^{1,2}$ Mess. Ff Gent. Editors' prefix as in previous footnote. 54 Stand] From Ff. Q^1 *otand* Q^2 *Stands* Editors *Stand* 'A sail!'] $Q^{1,2}$ *a sayle.* Ff *a Saile.* 55 Governor.] Q^1 *guernement.* Q^2 *gouernement.* Ff Gouernor. or *Gouernour.* Editors follow F. *Guns heard.*] Added by Capell. Ff omit. $Q^{1,2}$ after *least.* l. 57, A shot. Cam, etc. follow Capell. Ridley, Kittredge, NCE, Alexander A shot. Chambers Guns within. 56 their] $Q^{1,2}$, Ridley, Alexander *the* 56, 59, 66, 94 SECOND GENTLEMAN] $Q^{1,2}$ 2 Gen. *or* 2 Gent. Ff Gent. Editors prefix for Second Gent, except Mason Gent. 57 friends] From Ff. $Q^{1,2}$ *friend* Cam, etc. *friends* Ridley, Alexander *friend* 63 quirks of] Q^1 omits. (=conceits).

And in th' essential vesture of creation
Does tire the ingener.

Enter second Gentleman.

How now! who has put in?

SECOND GENTLEMAN

'Tis one Iago, Ancient to the General.

CASSIO

'Has had most favourable and happy speed:
Tempests themselves, high seas, and howling winds,
The guttered rocks, and congregated sands,
Traitors ensteeped to clog the guiltless keel,
As having sense of beauty, do omit
Their mortal natures, letting go safely by
The divine Desdemona.

MONTANO What is she?

CASSIO

She that I spake of, our great Captain's Captain,
Left in the conduct of the bold Iago;
Whose footing here anticipates our thoughts
A se'nnight's speed. Great Jove, Othello guard,
And swell his sail with thine own powerful breath,

Editors admit. 64 essential vesture of creation] For *essential* Warburton proposed *terrestrial* and Heath *sensual* Schmidt and Onions gloss as 'real.' It seems, however, to be an adjective based on *essence* For many attempts at exegesis, see Furness, 99-102. Kittredge's paraphrase conveys the sense: "the real excellences with which God clothed her when he created her." *in* in this line signifies, as often, "in the matter of." 65 tire the ingener.] F^1 *tyre the Ingeniuer.* F^{2-4} *tire the Ingeniver.* Q^1 *beare all excellency:* Q^2 *beare an excellency:*— On the whole passage Warburton rightly remarked "something very hyperbolical was here intended." Steevens and Brinsley Nicholson thought *tire* an aphetic form of *attire* but *tire* meaning 'overtask' makes good sense. *ingener* signifies the skilled contriver of the 'quirks' (or panegyrics) referred to in l. 63. Flatter: O, 59, writes that here the author "only intended to show Cassio's turgid pomposity of speech": good sense was secondary. Cam, etc. *tire the ingener.* Ridley *bear all excellency . . . Enter . . . Gentleman.* $Q^{1,2}$ Enter 2. Gentleman. after *in?* Ff Enter Gentleman. Editors Re-enter second Gentleman. but Mason Enter Gentleman. How now!] Ff *How now?* $Q^{1,2}$ *now,* Cam, etc. *How now!* or *How now?* Alexander *Now,* has] F^1 *ha's* 67 CASSIO] From Ff. $Q^{1,2}$ omit. 'Has] Ff *Ha's* $Q^{1,2}$ *He has* Cam, Delius, Craig, Hart, Mason, Ridley, NCE *He has* Kittredge *Has* Chambers, Alexander *'Has* 68 high seas,] From Ff. Q^1 *by seas,* Editors *high seas,* 69 guttered rocks,] F^1 *gutter'd-Rockes,* 70 ensteeped] Ff Q^2 *ensteep'd,* Q^1 *encerped;* Editors *ensteep'd* clog] $Q^{1,2}$ *clog* F^{1-3} *enclogge* F^4 *enclog* Cam, etc. *clog.* Delius, NCE, Alexander *enclog* 72 mortal] $Q^{1,2}$ *common* Cam, etc. *mortal* Ridley *common* 74 She . . . Captain,] Two lines in Ff, ending *of: . . . Captaine,* spake] From Ff. Q^1 *spoke* Cam, etc. *spake* Chambers *spoke*

That he may bless this bay with his tall ship,
Make love's quick pants in Desdemona's arms,
Give renewed fire to our extincted spirits,
And bring all Cyprus comfort.

Enter Desdemona, Iago, Emilia, Roderigo, and Attendants.

O, behold,
The riches of the ship is come on shore!
Ye men of Cyprus, let her have your knees.
Hail to thee, lady! and the grace of heaven,
Before, behind thee, and on every hand,
Enwheel thee round!

DESDEMONA I thank you, valiant Cassio.
What tidings can you tell me of my lord?

CASSIO
He is not yet arrived: nor know I aught
But that he's well and will be shortly here.

DESDEMONA
O, but I fear! How lost you company?

CASSIO
The great contention of the sea and skies
Parted our fellowship. But, hark! a sail.

A cry within: 'A sail, a sail!' *Guns heard.*

SECOND GENTLEMAN
They give their greeting to the citadel:
This likewise is a friend.

CASSIO So speaks this voice.
See for the news.

Exit Gentleman.

Ridley *speak* 80 Make . . . in].From Ff. $Q^{1,2}$ *And swiftly come to* Cam, etc. follow F. Ridley follows Q. 81 Give . . . spirits,] Two lines in $Q^{1,2}$, ending *fire, . . . spirits.* 82 And . . . comfort.] From $Q^{1,2}$. Ff omit. Editors admit. *Emilia, Roderigo,*] $Q^{1,2}$ *Emillia,* and *Roderigo.* (Q^2 *Emilla,*) Ff Rodorigo, and Æmilia. *and Attendants.*] Added by Malone, omitted by Chambers. 83 on shore!] Q^1 *ashore.* Cam, etc. *on shore!* or *on shore.* Ridley, Alexander *ashore!* 84 Ye] $Q^{1,2}$ *Ye* Ff *You* Cam, etc. *Ye* Chambers, NCE *You* 88 me] F^1 omits. Editors *me* 91 O, . . . company?] Two lines in Ff, ending *feare: . . . company?* fear!] Ff *feare:* $Q^{1,2}$ *feare:*— Cam, etc. *fear*—Chambers *fear;* Kittredge, Alexander *fear!* 92 the] F^1, NCE omit. Cam, etc. *the* 93 fellowship. But,] From Ff. $Q^{1,2}$ *fellowship: but A cry within:*] $Q^{1,2}$ [within.] Ff Within. Kittredge, Alexander insert after *fellowship. Guns heard.*] $Q^{1,2}$ Ff omit. Capell added: afterwards, Guns. Johnson Sound of Cannon. Cam, etc. Guns heard. Kittredge, Alexander A shot. 94 their] $Q^{1,2}$ *their* Ff *this* Cam, etc. *their* Chambers *this* 95 So . . . voice.] From Q^1. Ff Q^2 omit. Omitted in Cam, Delius, Craig, Chambers, Hart, Mason, Kittredge, NCE. Admitted in Ridley, Alexander. 96 See . . . news.] Q^1 omits. Admitted in

Good Ancient, you are welcome. (*To Emilia*) Welcome, mistress.
Let it not gall your patience, good Iago,
That I extend my manners; 'tis my breeding
That gives me this bold show of courtesy.

Kisses her.

IAGO
Sir, would she give you so much of her lips
As of her tongue she oft bestows on me,
You'd have enough.

DESDEMONA Alas, she has no speech.

IAGO
In faith, too much;
I find it still when I ha' list to sleep:
Marry, before your ladyship, I grant,
She puts her tongue a little in her heart
And chides with thinking.

EMILIA
You ha' little cause to say so.

IAGO
Come on, come on: you are pictures out o' doors,
Bells in your parlours, wild-cats in your kitchens,
Saints in your injuries, devils being offended,
Players in your housewifery, and housewives in your beds.

DESDEMONA
O, fie upon thee, slanderer!

Cam, Delius, Craig, Chambers, Hart, Mason, Kittredge, NCE, Alexander. Ridley omits. *Exit Gentlemen.*] From Capell, generally adopted. 97 (*To Emilia*)] Added by Rowe and generally adopted. 100 *Kisses her.*] Added by Johnson. Cam, etc. Kissing her. Kittredge Kisses her. 101 Sir,] Q^1 *For* Editors *Sir*, 102 oft bestows] From Ff. $Q^{1, 2}$ *has bestowed* Cam, etc. follow F. Ridley *has bestow'd* 103 You'd] $Q^{1, 2}$ *You'd* Ff *You would* Cam, Hart, Ridley *You'ld* Delius, Craig, Mason, NCE, Alexander *You'd* Chambers, Kittredge *You would* 104 In faith,] From Q^2 F^4. F^{1-3} *Infaith* Q^1 *I know* Cam, etc. *In faith*, Ridley, Alexander *I know* 105 it still when] From Ff. Q^1 *it, I; for when* Q^2 *it still, for when* Cam, etc. follow F. Alexander *it aye when* Ridley *it, I; for when,* ha'] Ff *haue* $Q^{1, 2}$ *ha* Cam, etc. *have* Ridley *ha'* Alexander *ha* list] Q^1 *list* Ff Q^2 *leaue* Editors *list* 109 ha'] $Q^{1, 2}$ *ha* Ff *haue* Cam, etc. *have* Ridley *ha'* Alexander *ha* 110-113 Come . . . beds.] Prose in F^1, Alexander. Verse in F^{2-4}, Cam, etc. you are . . . beds.] Steevens drew attention to a similar statement in Puttenham's *Arte of Poesie* III, xxiv; see Furness, 106. In fact a number of similar proverbial passages exist; see Tilley: B, 486, W, 702. 110 you are] Pope *you're* o' doors,] Q^1 *adores:* Q^2 F^2 *of dores:* F^1 *of doore:* $F^{3, 4}$ *of doores:* Cam, etc. *of doors* NCE *of door*, Alexander *a-doors*, 113 housewifery,] From Q^2. Q^1 *housewifery;* F^1 *Huswiferie*, F^{2-4} *Huswifery*, Cam, etc. *housewifery*, Alexander *huswifery*, housewives] From Q^2. Q^1 *houswives* Ff *Huswiues* Cam, etc. *housewives* Alexander *huswives* 114 DESDEMONA] Q^1 omits.

IAGO
Nay, it is true, or else I am a Turk:
You rise to play, and go to bed to work.
EMILIA
You shall not write my praise.
IAGO
No, let me not.
DESDEMONA
What wouldst thou write of me, if thou shouldst praise me?
IAGO
O gentle lady, do not put me to't;
For I am nothing if not critical.
DESDEMONA
Come on, assay.—There's one gone to the harbour?
IAGO
Ay, madam.
DESDEMONA
I am not merry; but I do beguile
The thing I am by seeming otherwise.
Come, how wouldst thou praise me?
IAGO
I am about it; but indeed my invention
Comes from my pate as birdlime does from frieze:
It plucks out brains and all; but my Muse labours,
And thus she is delivered:
If she be fair and wise, fairness and wit,
The one's for use, the other useth it.
DESDEMONA
Well praised! How if she be black and witty?
IAGO
If she be black, and thereto have a wit,
She'll find a white that shall her blackness fit.

118] Two lines in $Q^{1, 2}$, ending *me, . . . me?* thou] Ff omit. (first *thou*) Cam, etc. *thou* Alexander omits. 120 critical.] =censorious. *Cf. Mid. Nt's Dream,* v i 54; LLL iv iii 164. 121] Two lines in Ff, ending *assay. . . . Harbour?* assay.—] $Q^{1, 2}$ *assay*—Ff *assay.* Cam, Hart *assay*— Chambers *assay!*— Kittredge, NCE, Alexander *assay.*— Craig, Mason *assay.* Ridley *assay* . . . 126-129 I . . . delivered:] Arranged as in $Q^{1, 2}$. Prose in Ff. Verse in Cam, Delius, Craig, Chambers, Hart, Ridley, Mason, Kittredge, NCE. Prose in Alexander. 127 frieze:] $Q^{1, 2}$ *freeze,* Ff *Freeze,* Ridley *freeze;* Cam, etc. *frize;* or *frieze*— 128 brains] $Q^{1, 2}$ *braine* Cam, etc. *brains* Ridley *brain* 130, 131, 133, 134, 137, 138, 142, 143, 148-158, 160] Italics in Ff Q^2. Roman in Q^1. Desdemona's set theme and Iago's rhymed answers are a fine example of the Elizabethan pastime of "Giving themes," in which Will Summers and Tarlton were reputed pastmasters. For Summers, see Rowley's *When You See Me You Know Me* (Mal. Soc. Reprint), ll. 3033 f.; for Tarlton, see *Tarlton's Jests* in Hazlitt: *Jests,* ii 197. 130 wise,] $Q^{1, 2}$ *wise,* Ff wise: 131 useth] Q^1 *vsing* Editors *useth* 132] Two lines in Ff, ending *prais'd: . . . Witty?* 134 fit.] Ff Q^2 fit. Q^1

DESDEMONA
Worse and worse.
EMILIA
How if fair and foolish?
IAGO
She never yet was foolish that was fair;
For even her folly helped her to an heir.
DESDEMONA These are old fond paradoxes to make fools laugh i' th' alehouse. What miserable praise hast thou for her that's foul and foolish?
IAGO
There's none so foul, and foolish thereunto,
But does foul pranks which fair and wise ones do.
DESDEMONA O heavy ignorance! thou praisest the worst best. But what praise couldst thou bestow on a deserving woman indeed, one that in the authority of her merit did justly put on the vouch of very malice itself?
IAGO
She that was ever fair and never proud,
Had tongue at will and yet was never loud,
Never lacked gold and yet went never gay,
Fled from her wish and yet said 'Now I may';
She that, being angered, her revenge being nigh,
Bade her wrong stay and her displeasure fly;
She that in wisdom never was so frail
To change the cod's head for the salmon's tail;
She that could think and ne'er disclose her mind,
See suitors following and not look behind;
She was a wight, if ever such wight were,—
DESDEMONA
To do what?
IAGO
To suckle fools and chronicle small beer.

hit. Cam, etc. *fit.* Ridley, Alexander *hit.* 138 her to an heir.] Q^1 *her, to a haire.* 139-141] Prose in Ff. Three lines in $Q^{1, 2}$, ending *Alehouse, . . . her, . . . foolish?* Editors prose. 139 fond] $Q^{1, 2}$ omit. Editors *fond* 143 wise ones] $F^{1, 2}$ wise-ones 144 thou praisest] From Ff. $Q^{1, 2}$ *that praises* Cam, etc. follow F. Ridley, Alexander follows Q. 146 merit] Ff *merit*, Q^1 *merrits*, Q^2 *merits*, Cam, etc. *merit* or *merit*, Ridley, Alexander *merits*, 153 Bade] $Q^{1, 2}$ Ff *Bad* 155 To . . . tail;] Proverbial saying of which the usual form is "To set the hare's head against the goose giblets." See Tilley: H, 161. The meaning is, to exchange homely goodness for showy worthlessness. 156 ne'er] $Q^{1, 2}$ *ne're* $F^{1, 2}$ neu'r $F^{3, 4}$ ne're 157 See . . . behind;] Q^1 omits. Editors admit. 158 wight, . . . wight] From $Q^{1, 2}$. Ff wight, . . . wightes Cam, etc. follow Q. Delius, NCE follow F. if . . . were,—] From Johnson. Q^1 *if . . . were.* Q^2 (if . . . were,) F^{1-3} (if . . . were) F^4 (if . . . were.) Cam, etc.

DESDEMONA O most lame and impotent conclusion! Do not learn of him, Emilia, though he be thy husband. How say you, Cassio? Is he not a most profane and liberal counsellor?

CASSIO He speaks home, madam: you may relish him more in the soldier than in the scholar.

IAGO (*aside*) He takes her by the palm. Ay, well said, whisper. With as little a web as this will I ensnare as great a fly as Cassio. Ay, smile upon her, do: I will gyve thee in thine own courtship. You say true: 'tis so, indeed. If such tricks as these strip you out of your lieutenantry, it had been better you had not kissed your three fingers so oft, which now again you are most apt to play the sir in. Very good, well kissed! and excellent courtesy! 'Tis so, indeed. Yet again your fingers to your lips? Would they were clyster-pipes for your sake!— (*Trumpets within.*) The Moor! I know his trumpet.

CASSIO 'Tis truly so.

DESDEMONA Let's meet him and receive him.

CASSIO Lo, where he comes!

Enter Othello and Attendants.

OTHELLO
O my fair warrior!

DESDEMONA My dear Othello!

if . . . were,— Delius —*if . . . were,*— Kittredge (*if . . . were*)— 161-163] Prose in Ff. Four lines in $Q^{1,2}$, ending *conclusion: . . . husband; . . . liberall . . . Counsellour?* Editors prose. 163 liberal] =outspoken, indelicate. 164, 165] Prose in Ff. Two lines in $Q^{1,2}$, ending *him . . . Scholler.* Editors prose. 166 (*aside*)] Added by Rowe. said,] Ff *said,* $Q^{1,2}$ *sed,* 167 With as . . . will I] From Ff Q^2. Q^1 *as little a webbe as this will* Editors follow F. 168 Ay, smile] Q^1 F^1 *I smile* gyve thee] From F^2. $F^{1,3,4}$ *giue thee* $Q^{1,2}$ *catch you* For *gyve* Kellner, 117, proposes *gin* to match *ensnare* Cam, etc. *gyve thee* Ridley *catch you* thine] From Ff. $Q^{1,2}$ *your* Cam, etc. *thine* Ridley *your* courtship.] Q^1 *courtesies:* Cam, etc. *courtship.* Ridley *courtesies.* 170 lieutenantry,] From $Q^{1,2}$ Ff. Rowe *Lieutenancy,* Editors *lieutenantry,* kissed] From Ff. $Q^{1,2}$ *rist* Refers to kissing one's fingers on approaching a lady. Editors *kissed* 171, 172 play the sir] =ape the fine gentleman. 172 Very] Q^1 omits. Editors admit. and] Q^1 *an* Cam, etc. *an* Alexander *and* courtesy!] $Q^{1,2}$ *courtesie;* F^{1-3} *Curtsie:* F^4 *Curtesie:* 173 to] Ff *to* $Q^{1,2}$ *at* Cam, etc. *to* Ridley *at* 174 clyster-pipes] From F^4. $Q^{1,2}$ *Clisterpipes* F^1 *Cluster-pipes* $F^{2,3}$ *Clister-pipes* (=clyster, used for injections. Earliest recorded use of the term occurs in Jonson's *The Gypsies Metamorphos'd* (1621), ll. 1132, 1360.) sake!—] Q^1 *sake.*— Ff Q^2 *sake.* (*Trumpets within.*)] From Q^1 after *trumpet.* Q^2 Trumpet within. Ff omit. Cam, etc. Trumpet within. Delius, Craig, Mason A trumpet heard. 175 Moor!] F^1 *Moore* $Q^{1,2}$ F^{2-4} *Moore,* 178 *Enter . . . Attendants.*] Placed as in Ff. After l. 175 in $Q^{1,2}$. 179 warrior!] Desdemona is so called because she has proceeded to the scene of war. *Cf.* also III iv 151, where Desdemona calls herself an "unhandsome warrior," a phrase which Kellner, page 1, declared impossible.

OTHELLO
It gives me wonder great as my content
To see you here before me. O my soul's joy!
If after every tempest come such calms,
May the winds blow till they have wakened death!
And let the labouring bark climb hills of seas
Olympus-high and duck again as low
As hell's from heaven! If it were now to die,
'Twere now to be most happy; for I fear
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate.
DESDEMONA The heavens forbid
But that our loves and comforts should increase
Even as our days do grow!
OTHELLO Amen to that, sweet powers!
I cannot speak enough of this content;
It stops me here; it is too much of joy.
And this, and this, the greatest discords be
They kiss.
That e'er our hearts shall make!
IAGO (*aside*) O, you are well tuned now!
But I'll set down the pegs that make this music,
As honest as I am.
OTHELLO Come, let us to the castle.
News, friends: our wars are done, the Turks are drowned.
How does my old acquaintance of this isle?
Honey, you shall be well desired in Cyprus:
I have found great love amongst them. O my sweet,
I prattle out of fashion, and I dote
In mine own comforts. I prithee, good Iago,

Steevens (Furness, p. 112) thought the French sonneteers' description of their mistresses as *guerrières* might have influenced the poet. Furness was sceptical of this. 181] Two lines in Ff, ending *me. . . . loy:* 182 calms,] From Ff. $Q^{1, 2}$ *calmenesse*, Cam, etc. *calms*, Ridley *calmness*, 184 climb] $Q^{1, 2}$ *clime* 185 Olympus-high] Steevens's hyphen. 191] Two lines in Ff, ending *Loues . . . encrease* 192 that, . . . powers!] Q^{1} *that sweete power*, Q^{2} *that, sweet Powers;* Ff *that* (*sweet Powers*) (F^{1} *rhat*). Editors *that, sweet powers!* 195 discords] From Ff. $Q^{1, 2}$ *discord* Editors *discords They kiss.*] Q^{1} they kisse. Q^{2} kisse. Ff omit. Cam, etc. Kissing her. Ridley, Kittredge, Alexander They kiss. 196-198 O, . . . am.] Prose in Ff. Flatter, 85, attributes the verse form to Q's editor. Iago, he thinks, was meant to talk prose here. Editors print as verse. 197 pegs] As in stringed instruments. 199] Two lines in Ff, ending *done: . . . drown'd.* drowned.] Q^{2} *dro* 200 does my] Q^{1} *doe our* Cam, etc. *does my* Ridley, Alexander *do our* this] Q^{1} *the* Cam, etc. *this* Ridley, Alexander *the* 204 prithee,] Q^{1} *preethee* Q^{2} *prethee* $F^{1, 2}$ *prythee,*

Go to the bay, and disembark my coffers.
Bring thou the master to the citadel:
He is a good one, and his worthiness
Does challenge much respect. Come, Desdemona,
Once more well met at Cyprus.

Exeunt all but Iago and Roderigo.

IAGO Do thou meet me presently at the harbour. Come hither. If thou be'st valiant—as, they say, base men being in love have then a nobility in their natures more than is native to them—list me. The Lieutenant to-night watches on the court of guard. First, I must tell thee this: Desdemona is directly in love with him.

RODERIGO With him! why, 'tis not possible.

IAGO Lay thy finger thus, and let thy soul be instructed. Mark me with what violence she first loved the Moor, but for bragging and telling her fantastical lies: and will she love him still for prating? Let not thy discreet heart think it. Her eye must be fed; and what delight shall she have to look on the devil? When the blood is made dull with the act of sport, there should be, again to inflame it and to give satiety a fresh appetite, loveliness in favour, sympathy in years, manners and beauties; all which the Moor is defective in. Now, for want of these required conveniences, her delicate tenderness will find itself abused, begin to heave the gorge, disrelish and abhor the Moor: very nature will instruct her in it and compel her to some second choice. Now, sir, this granted—as it is a most pregnant and

F^{3,4} *prethee*, Cam, etc. *prithee*, Delius *pr'ythee*, 209 *Exeunt . . . Roderigo.*] Q^{1} Exit. Q^{2} Exeunt. Ff Exit Othello and Desdemona. (F^{4} Exeunt) 210 harbour.] Q^{1} *Habour:* 211 hither. If . . . valiant—as,] Q^{1,2} *hither, If . . . valiant, as* Ff *thither, if . . . Valiant* (*as* 211,213 —as, . . . them—] Parentheses in Ff Q^{2}. Q^{1} *as . . . them—* Cam, etc. use dashes; Craig, Chambers commas; Kittredge brackets. Ridley —*as, . . . them* . . . Mason *as . . . them,* 213 list me.] Q^{1,2} *list me,* F$^{1-3}$ *list-me;* F^{4} *list me;* 214 must] Ff *must* Q^{1,2} *will* Cam, etc. *must* Ridley *will* thee this: Desdemona] From F^{3,4}. Q *thee, this* Desdemona F^{1,2} *thee this:* Desdemona, Q^{2} *thee this,* Desdemona Cam, Hart, Ridley, Kittredge NCE, Alexander *thee this: Desdemona* Delius *thee this,—Desdemona* Craig, Mason *thee this, Desdemona* Chambers *thee this—Desdemona,* 219, 220 and will . . . prating?] From Q^{1,2}. Ff *To loue him still for prating,* Cam, etc. follow Q. NCE (from F) *To love . . . prating,*— Alexander (from F) *To love . . . prating?*— 220 thy] Q^{1,2} *the* Cam. etc. *thy* Ridley *the* it.] Q^{1} *so.* Cam, etc. *it.* Ridley *so.* 223 be, again] Q^{1} *be againe* Ff Q^{2} *be a game* to give] Q^{1,2} *give* Cam, etc. *to give* Ridley *give* satiety] Q^{1,2} *saciety* appetite,] Q^{1,2} Ff *appetite.* Theobald's comma. 223, 224 loveliness] From Ff. Q^{1} *Loue lines* Q^{2} *Louelines* 227 the gorge,] F^{1} *the, gorge,* 228 in it] Q^{1,2} *to it,* Cam, etc. *in it* Delius, Craig, Chambers, Mason, Alexander *in it,* Ridley *to it,* 229 a] Q^{2} omits. 230 eminent] From Ff. Q^{1,2} *eminently* Cam, Craig, etc.

unforced position—who stands so eminent in the degree of this fortune as Cassio does? a knave very voluble; no further conscionable than in putting on the mere form of civil and humane seeming, for the better compassing of his salt and most hidden loose affection? Why, none; why, none: a slipper and subtle knave; a finder out of occasions; that has an eye can stamp and counterfeit advantages, though true advantage never present itself: a devilish knave! Besides, the knave is handsome, young, and hath all those requisites in him that folly and green minds look after: a pestilent complete knave; and the woman hath found him already.

RODERIGO I cannot believe that in her; she's full of most blest condition.

IAGO Blest fig's-end! The wine she drinks is made of grapes. If she had been blest, she would never have loved the Moor. Blest pudding! Didst thou not see her paddle with the palm of his hand? Didst not mark that?

RODERIGO Yes, that I did; but that was but courtesy.

IAGO Lechery, by this hand; an index and obscure prologue to the history of lust and foul thoughts. They met so near with their lips that their breaths embraced together. Villainous thoughts, Roderigo! when these mutualities so marshal the way, hard at hand comes the master and main exercise, the incor-

eminently Delius, Chambers, Kittredge, NCE, Alexander *eminent* 231 does?] $Q^{1,2}$ *does?* Ff *do's:* further] From Ff. $Q^{1,2}$ *farder* 232, 233 humane seeming,] From Ff Q^2. Q^1 *hand-seeming* Editors follow F. 233 compassing] From $Q^{1,2}$. Ff *compasse* Editors *compassing* 233, 234 most . . . loose] From Ff Q^2. Q^1 *hidden* Editors follow F (Delius *hidden-loose* after Walker). 234 affection?] From Ff. $Q^{1,2}$ *affections:* Cam, etc. *affection?* Ridley *affections?* Why, . . . none:] From Ff (F^4 *none?*). $Q^{1,2}$ omit. Editors admit. slipper and subtle] F^1 *slipper, and subtle* $Q^{1,2}$ *subtle slippery* F^{2-4} *slippery and subtle* ($F^{2,3}$ *slippery,*) *slipper* is a late M.E. survival of O.E. *slipor*= slippery. It is used in dialect: see Wright: DD. Cam, etc. *slipper and subtle* Ridley *subtle slippery* 235 finder out of occasions;] From $Q^{1,2}$. Ff *finder of occasion:* Cam, etc. follow Q (some *finder-out*) Chambers *finder of occasions;* NCE follows F. Alexander *finder-out of occasion;* has] F^1 *he's* 236, 237 counterfeit . . . itself:] From Ff Q^2. Q^1 *counterfeit the true aduantages neuer present themselues.* Cam, etc. follow F. Ridley follows Q. 237 a . . . knave!] $Q^{1,2}$ omit. Editors admit. 240 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Ridley *has* 245 Blest pudding!] $Q^{1,2}$ omit. Editors admit. 247 that I did;] From Ff (*did:*) $Q^{1,2}$ omit. Editors admit. 248 obscure] Q^1 omits. Editors admit. 250, 251 together. Villainous thoughts, Roderigo! when] Q^1 *together. When* Q^2 *together, villanous thoughts, when* Ff *together. Villanous thoughts* Rodorigo, *when* (F^4 *thoughts,*). Cam, etc. *together. Villanous thoughts, Roderigo! when* Chambers, Mason, Kittredge, NCE, Alexander *together. Villanous thoughts, Roderigo! When* 251 mutualities] From $Q^{1,2}$. Ff *mutabilities* Editors follow Q. 252 hard at hand] From Ff. $Q^{1,2}$ *hand at hand* Editors

porate conclusion. Pish! But, sir, be you ruled by me: I have brought you from Venice. Watch you to-night; for the command, I'll lay't upon you. Cassio knows you not: I'll not be far from you. Do you find some occasion to anger Cassio, either by speaking too loud, or tainting his discipline, or from what other course you please, which the time shall more favourably minister.

RODERIGO Well.

IAGO Sir, he's rash and very sudden in choler, and haply with his truncheon may strike at you. Provoke him, that he may; for even out of that will I cause these of Cyprus to mutiny, whose qualification shall come into no true taste again but by the displanting of Cassio. So shall you have a shorter journey to your desires by the means I shall then have to prefer them, and the impediment most profitably removed, without the which there were no expectation of our prosperity.

RODERIGO I will do this, if you can bring it to any opportunity.

IAGO I warrant thee. Meet me by and by at the citadel. I must fetch his necessaries ashore. Farewell.

RODERIGO Adieu. *Exit.*

IAGO

That Cassio loves her, I do well believe't:
That she loves him, 'tis apt and of great credit.
The Moor, howbeit that I endure him not,
Is of a constant, loving, noble nature;
And I dare think he'll prove to Desdemona
A most dear husband. Now I do love her too,
Not out of absolute lust, though peradventure
I stand accountant for as great a sin,
But partly led to diet my revenge,

follow F. comes . . . main] From Ff (*Master,*) Q^1 *comes the maine* Q^2 *comes* Roderigo, *the master and the maine* Editors *comes the master and main* 253 Pish!] Ff *Pish.* $Q^{1,2}$ omit. Editors admit. 254 for the] From Ff. Q^1 *for your* Q^2 *for* Cam, etc. *for the* Ridley, Alexander *for your* 258 course] Q^1 *cause* 261 he's] Ff *he's* $Q^{1,2}$ *he is* Cam, etc. *he is* Chambers, NCE, Alexander *he's* haply] From $Q^{1,2}$. F^1 *happely* F^{2-4} *happily* Cam, etc. *haply* Delius *haply,* 262 with his truncheon] From $Q^{1,2}$. Ff omit. Omitted in Cam, Delius, Craig, Chambers, Hart, Mason, NCE. Ridley, Kittredge, Alexander admit. 264 taste] Q^1 *trust* Cam, etc. *taste* Ridley *trust* again] Ff *againe,* $Q^{1,2}$ *again't,* Editors *again* 268 the which] From Ff. $Q^{1,2}$ *which* Cam, etc. *the which* Ridley *which* 269 you] Ff *you* $Q^{1,2}$ *I* (The opportunity occurs at II iii 123, when Iago seizes it.) Cam, Craig, Chambers, Hart, Mason, Ridley, Kittredge *I* Delius, NCE, Alexander *you* 273 believe't:] From Ff. $Q^{1,2}$ *beleeue it;* Cam, etc. follow Q. NCE *believe't;* 276 loving, noble] From Ff. $Q^{1,2}$ *noble, louing* Editors follow F. 280 accountant] From Q^1 F^{2-4}. F^1 Q^2 *accomptant* Editors *accountant* 281 led] $Q^{1,2}$ *lead*

For that I do suspect the lusty Moor
Hath leaped into my seat: the thought whereof
Doth like a poisonous mineral gnaw my inwards;
And nothing can or shall content my soul
Till I am evened with him, wife for wife;
Or failing so, yet that I put the Moor
At least into a jealousy so strong
That judgement cannot cure. Which thing to do,
If this poor trash of Venice, whom I trash
For his quick hunting, stand the putting on,
I'll have our Michael Cassio on the hip,
Abuse him to the Moor in the rank garb;
For I fear Cassio with my nightcap too;
Make the Moor thank me, love me and reward me,
For making him egregiously an ass
And practising upon his peace and quiet
Even to madness. 'Tis here, but yet confused:
Knavery's plain face is never seen till used. *Exit.*

SCENE II. CYPRUS. A STREET.

Enter Othello's Herald with a Proclamation; People following.

HERALD It is Othello's pleasure, our noble and valiant General, that upon certain tidings now arrived, importing the mere

282 lusty] F¹ *lustie* F²⁻⁴ *lusty* Q¹·² *lustfull* Cam, etc. *lusty* Ridley, Alexander *lustful* 285 or] Ff *or* Q¹·² *nor* Cam, etc. *or* Ridley, Alexander *nor* 286 evened] Q¹ *euen* Cam, etc. *even'd* Ridley *even* for wife;] F¹ *for wift.* 290 trash . . . I trash] From Steevens. Q¹ *trash . . . I crush,* Ff *Trash . . . I trace* Q² *trash . . . I trace,* Cam, etc. *trash . . . I trash* Mason *trash . . . I trace* The first *trash* means the worthless Roderigo (*crush* is a likely misreading of *trash* with open *a*). The second *trash* is as in *Tempest* I ii 81, *To trash for overtopping*, and refers to restraining, by means of an attached weight, collar, or strap, the eager hound who outstrips his fellows. See also *Shrew*, Induction I 17. Iago means that he must restrain Roderigo's impetuosity regarding Desdemona, and gain time to incite him against Cassio. For earlier comments, see Furness, 121, 122. Theobald adopted *Brach* for the first *trash* and read *trace* for the second. A few have adopted *trace* and Kinnear defended it. Ingleby, 26, 27, gives other examples showing that such repetition in a line was liked. Madden: D, 39, has a long note on *trash*, quoting Beckford's *Thoughts on Hunting*, letter x. The repetition of *trash* is well carried if *I* is stressed: ". . . whom *I* trash here . . ." 293 rank] Q¹·² *ranke* Ff *right* Editors *rank* (rank garb = gross manner). 294 nightcap] From Q¹. Q² *night cap* F¹ *Night-Cape* F²⁻³ *Night-Cap* F⁴ *Night Cap* SCENE II.] Q¹·² omit. Ff Scena Secunda. CYPRUS. A STREET.] Added by ed. *Enter . . . Proclamation;*] From Ff. Q¹ Enter a Gentleman reading a Proclamation. Q² Enter *Othello's* Herauld, reading a Proclamation. *People following.*] Added by Malone. The speech-prefix in this Sc. in Q¹ is omitted. In Ff Herald. 1 General,] F¹ *Generall.* F²⁻⁴ *Generall;* 2 mere] = absolute

perdition of the Turkish fleet, every man put himself into triumph; some to dance, some to make bonfires, each man to what sport and revels his addiction leads him: for, besides these beneficial news, it is the celebration of his nuptial. So much was his pleasure should be proclaimed. All offices are open, and there is full liberty of feasting from this present hour of five till the bell have told eleven. Heaven bless the Isle of Cyprus and our noble General Othello! *Exeunt.*

SCENE III. CYPRUS. A HALL IN THE CASTLE.

Enter Othello, Desdemona, Cassio, and Attendants.

OTHELLO
Good Michael, look you to the guard to-night.
Let's teach ourselves that honourable stop,
Not to outsport discretion.

CASSIO
Iago hath direction what to do;
But notwithstanding, with my personal eye
Will I look to't.

OTHELLO Iago is most honest.
Michael, good night. To-morrow with your earliest
Let me have speech with you. (*To Desdemona*) Come, my dear love,
The purchase made, the fruits are to ensue;
That profit's yet to come 'tween me and you.
Good night.

Exeunt Othello, Desdemona, and Attendants.

3 every] $Q^{1,2}$ *that euery* Editors *every* 4 to make] From Ff. $Q^{1,2}$ *make* Editors *to make* bonfires,] Q^{1} *bonefires;* Q^{2} *bonefirs;* $F^{1,2}$ *Bonfires,* F^{3} *Bone-fires,* F^{4} *Bone-fires,* 5 addiction] From Q^{2}. Ff *addition* Q^{1} *minde* Cam, etc. *addiction* Ridley *mind* 6 nuptial.] From Ff. $Q^{1,2}$ *Nuptialls:* Cam, etc. *nuptial.* Ridley *nuptials.* 8 of feasting] From Ff. $Q^{1,2}$ omit. Editors follow F. 9 have] $Q^{1,2}$ *hath* Cam, etc. *have* Ridley *hath* told] $Q^{1,2}$ $F^{1,2}$ *told* $F^{3,4}$ *toll'd* Editors *told* Heaven] From $Q^{1,2}$. Ff omit. Editors *admit* Cyprus] Q^{1} Cypres, *Exeunt.*] Ff Exit. $Q^{1,2}$ omit. SCENE III.] Added by Capell. CYPRUS. CASTLE.] Added by editor after Capell. *Enter . . . Attendants.*] From Ff. $Q^{1,2}$ Enter *Othello, Cassio,* and *Desdemona.* The speech-prefixes in Q^{1} in this Sc. are: Oth.; Cas.; Iag.; Mon.; All; Rod.; Desd. In F^{1}: Othe., Oth.; Cas., Cassio; Iago, Iag.; Mon., Monta., Mont.; Gent.; Rod., Rodorigo; Des. 2 that] Q^{1} *the* Cam, etc. *that* Ridley *the* 4 direction] Q^{1} *directed* Cam, etc. *direction* Ridley *directed* 6 to 't] Ff *to't.* $Q^{1,2}$ *to it.* Cam, etc. *to't.* Chambers, Ridley *to it.* 8 (*To Desdemona*)] Added by Johnson. 10 That] Q^{1} *The* Cam, etc. *That* Ridley *The* 'tween] From Ff. $Q^{1,2}$ *twixt* Cam, Chambers, Kittredge, NCE *'tween* Delius, Craig, Hart, Mason, Ridley, Alexander *'twixt* or *twixt* 11 *Exeunt . . . Attendants.*] From Capell. $Q^{1,2}$ Exit *Othello* and *Desdemona.* Ff Exit.

Enter Iago.

CASSIO Welcome, Iago; we must to the watch.

IAGO Not this hour, Lieutenant; 'tis not yet ten o' th' clock. Our General cast us thus early for the love of his Desdemona; who let us not therefore blame. He hath not yet made wanton the night with her, and she is sport for Jove.

CASSIO She's a most exquisite lady.

IAGO And, I'll warrant her, full of game.

CASSIO Indeed she's a most fresh and delicate creature.

IAGO What an eye she has! Methinks it sounds a parley to provocation.

CASSIO An inviting eye; and yet methinks right modest.

IAGO And when she speaks, is it not an alarum to love?

CASSIO She is indeed perfection.

IAGO Well, happiness to their sheets! Come, Lieutenant, I have a stoup of wine; and here without are a brace of Cyprus gallants that would fain have a measure to the health of black Othello.

CASSIO Not to-night, good Iago. I have very poor and unhappy brains for drinking. I could well wish courtesy would invent some other custom of entertainment.

IAGO O, they are our friends: but one cup. I'll drink for you.

CASSIO I have drunk but one cup to-night, and that was craftily qualified too, and behold what innovation it makes here. I am unfortunate in the infirmity, and dare not task my weakness with any more.

IAGO What, man! 'tis a night of revels. The gallants desire it.

CASSIO Where are they?

13 o' th' clock.] From Ff. $Q^{1,2}$ *aclock:* Cam, Craig, Chambers, Hart, Mason *o' the clock.* Delius *o'clock.* Ridley *o'clock:* Kittredge, NCE *o'th' clock.* Alexander *a clock.* 15 who] $Q^{1,2}$ F^{1} *who* or *Who* F^{2-4} *Whom* Editors *who* 17 She's] From Ff. $Q^{1,2}$ *She is* Cam, etc. *She's* Ridley, Alexander *She is* 19 she's] Ff *shes* or *she's* $Q^{1,2}$ *she is* Cam, etc. *she's* Delius, Craig, Mason, Ridley, Alexander *she is* 20,.21] Prose, as in Pope. Two lines in $Q^{1,2}$ Ff, ending *has? . . . prouocation.* Editors prose. 20 has!] $Q^{1,2}$ $F^{3,4}$ *has?* $F^{1,2}$ *ha's?* to] Ff *to* $Q^{1,2}$ *of* Cam, etc. *to* Craig, Mason, Ridley *of* 22, 23 An . . . love?] Four lines in Ff, ending *eye: . . . modest. . . . speakes, . . . Loue?* Editors prose. 23 is . . . love?] From Ff. $Q^{1,2}$ *tis an alarme to loue.* Cam, etc. follow F. Ridley *'tis an alarum to love?* alarum] From Ff. $Q^{1,2}$ *alarme* Cam, etc. *alarum* Alexander *alarm* 24 She] Q^{1} *It* Cam, etc. *She* Ridley *It* 25 sheets!] $Q^{1,2}$ *sheetes—* F^{1-3} *Sheetes.* or *sheets.* F^{4} *sheets:* 26 stoup] $Q^{1,2}$ Ff *stope* Cyprus] Q^{1} Cypres 27 of] Ff *of* $Q^{1,2}$ *of the* Cam, etc. *of* Ridley, Alexander *of the* 32 friends:] From Ff. $Q^{1,2}$ *friends,—* cup.] $Q^{1,2}$ *cup:* F^{1-3} *Cup,* F^{4} *Cup* 33 have] Ff *haue* $Q^{1,2}$ *ha* Cam, etc. *have* Ridley *ha'* 33, 34 craftily qualified] =slyly diluted. 35 unfortunate] From $Q^{1,2}$. Ff *infortunate* Editors *unfortunate*

IAGO Here at the door: I pray you call them in.
CASSIO I'll do't; but it dislikes me. *Exit.*
IAGO
If I can fasten but one cup upon him,
With that which he hath drunk to-night already,
He'll be as full of quarrel and offence
As my young mistress' dog. Now my sick fool Roderigo,
Whom love hath turned almost the wrong side out,
To Desdemona hath to-night caroused
Potations pottle-deep; and he's to watch.
Three lads of Cyprus, noble swelling spirits,
That hold their honours in a wary distance,
The very elements of this warlike Isle,
Have I to-night flustered with flowing cups,
And they watch too. Now, 'mongst this flock of drunkards,
Am I to put our Cassio in some action
That may offend the Isle. But here they come.
If consequence do but approve my dream,
My boat sails freely, both with wind and stream.

Enter Cassio; with him Montano and Gentlemen; Servants following with wine.

CASSIO 'Fore God, they have given me a rouse already.
MONTANO Good faith, a little one; not past a pint, as I am a soldier.
IAGO Some wine, ho!

44 As...Roderigo,] Two lines in Ff, ending *dogge*.... Rodorigo, mistress'] $Q^{1,2}$ $F^{1,2}$ *mistris* or *Mistris* F^3 *Mistris's* F^4 *Mistriss's* Editors *mistress'* dog.] F^1 *dogge*. F^{2-4} *Dog*, $Q^{1,2}$ *dog:*— 45 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Delius, Craig, Mason *has* out,] Ff *out*, $Q^{1,2}$ *outward*, Cam, etc. *out*, Ridley, Alexander *outward*, 46 caroused] $Q^{1,2}$ *caroust* F^1 *Carrows'd*. $F^{2,3}$ *Carrows'd*, F^4 *Carouz'd*, 47 watch.] From Ff. Q^1 *watch* Q^2 *watch:* Editors *watch.* or *watch:* 48 lads] $Q^{1,2}$ *lads* Ff *else* Cam, etc. *lads* Alexander *else* Cyprus,] Q^1 Cypres. 49 That . . . distance,] =who are extremely touchy where their honour is involved. honours] From Ff. $Q^{1,2}$ *honour*, Cam, etc. *honours* Ridley *honour* 50 elements] Schmidt glosses *elements* as "the very quintessence of the isle." Iago means representative members of the warlike populace. 52] Two lines in Ff, ending *too*. . . . *drunkards* they] $Q^{1,2}$ *the* Editors *they* 53 Am I] $F^{1,2}$ *Am I* $F^{3,4}$ *And I* $Q^{1,2}$ *I am* Editors *Am I* 54] Two lines in $Q^{1,2}$, ending *Isle;* . . . *come:* (line divided to make room for S.D.: see note to l. 56). 56 *Enter* . . . *wine.*] Added by Cam after Dyce. $Q^{1,2}$ Enter *Montanio*, *Cassio*, and others. Ff Enter Cassio, Montano, and Gentlemen. 57 'Fore] From Ff. $Q^{1,2}$ *Fore* Cam, Delius, Craig, Chambers, Mason, Ridley, NCE *'Fore* Hart, Kittredge, Alexander *Fore* God,] $Q^{1,2}$ *God* Ff *heauen*, Cam, etc. *God*, Delius *heaven*, 58, 76 MONTANO] $Q^{1,2}$ Ff Mon. Booth in Furness proposed Gent. Editors Montano. 58, 59] Two lines in $Q^{1,2}$, ending *pint*, . . . *souldier*. Editors prose.

(*Sings*) And let me the canakin clink, clink;
And let me the canakin clink:
A soldier's a man;
A life's but a span;
Why then let a soldier drink.

Some wine, boys!

CASSIO 'Fore God, an excellent song.

IAGO I learned it in England, where indeed they are most potent in potting. Your Dane, your German, and your swag-bellied Hollander,—Drink, ho!—are nothing to your English.

CASSIO Is your Englishman so expert in his drinking?

IAGO Why, he drinks you with facility your Dane dead drunk; he sweats not to overthrow your Almain; he gives your Hollander a vomit ere the next pottle can be filled.

CASSIO To the health of our General!

MONTANO I am for it, Lieutenant, and I'll do you justice.

IAGO O sweet England!

(*Sings*) King Stephen was a worthy peer,
His breeches cost him but a crown;

61, 78 (*Sings*)] Added by Rowe. On musical settings, see Sh. Music, 52. For critical comment, see Noble, 123-127. Bowden: EDL, 43, remarks that this is one of the rare examples of a villain singing; and Iago sings only because he pretends to be a good fellow. 61-65, 78-85] Texts of songs in italics in $Q^{1,2}$ Ff. 61, 62 canakin] $Q^{1,2}$ Cannikin Ff Cannakin Editors *canakin* 62 clink:] $Q^{1,2}$ clinke, clinke: Editors *clink:* or *clink.* or *clink;* 63, 64 A . . . span;] One line in $Q^{1,2}$ Ff. Divided by Capell, whom editors follow. 64 A life's] From $Q^{1,2}$. Ff Oh, mans life's Cam, Craig, Chambers, Mason, Ridley, Noble, Skillan follow Q. Delius, Kittredge, NCE, Alexander follow F. life's but a span;] Current proverb: see Tilley: L, 251. Ultimately from Geneva version of Psalms, xxxix 6: see Noble: B, 217. 67 'Fore God,] Q^1 *Fore God* Ff *'Fore Heauen:* Q^2 *Fore heauen* Editors as for l. 60. 71 Englishman] $Q^{1,3}$ English *man* F^1 *English-men* F^2 *Englishman* $F^{3,4}$ English-*man* expert] From Q^1. Ff Q^2 *exquisite* Cam, etc. *expert* NCE *exquisite* 76 I'll] Ff *Ile* or *I'll* $Q^{1,2}$ *I will* Cam, etc. *I'll* Ridley *I will* I'll . . . justice,] A pledge in drinking one to another. "Do me right" is a similar phrase. *Cf. 2 Henry IV* v iii 65, 66. 77, 78 O . . . peer,] One line in Q^1 in roman, except England,— and Stephen in italics. 77 England!] $Q^{1,2}$ England,— Ff England. 78 (*Sings*)] For musical settings, see Sh. Music, 52. Chappell stated that the old air was based on 'Green Sleeves.' The words were adapted from a ballad *Take thy old Cloak about thee* which is printed in Percy's *Reliques*. There was a northern version. The ballad is alluded to by Lyly, Dekker and others and by Trinculo in *The Tempest* iv i 220-221. See also Anders, 169. a] Q^1 *a* Ff *and-a* Q^2 *and a* Noble, 126, prefers the Folio reading, thinking it a mannerism which Shakespeare temporarily adopted. He compares "when that I was and a little tiny boy" in *Twelfth Night* and "He that has and a little tiny wit" in the F version of *K. Lear.* Cam, etc. *a* NCE *and-a* Kittredge, Alexander *and a*

He held them sixpence all too dear;
With that he called the tailor lown.

He was a wight of high renown,
And thou art but of low degree.
'Tis pride that pulls the country down;
Then take thine auld cloak about thee.

Some wine, ho!

CASSIO 'Fore God, this is a more exquisite song than the other.

IAGO Will you hear't again?

CASSIO No; for I hold him to be unworthy of his place that does those things. Well: God's above all; and there be souls must be saved, and there be souls must not be saved.

IAGO It's true, good Lieutenant.

CASSIO For mine own part—no offence to the General, nor any man of quality—I hope to be saved.

IAGO And so do I too, Lieutenant.

CASSIO Ay, but, by your leave, not before me; the Lieutenant is to be saved before the Ancient. Let's have no more of this; let's to our affairs. God forgive us our sins! Gentlemen, let's look to our business. Do not think, gentlemen, I am drunk: this is my Ancient; this is my right hand, and this is my left. I am not drunk now; I can stand well enough, and I speak well enough.

ALL Excellent well.

CASSIO Why, very well then. You must not think then that I am drunk. *Exit.*

80 them] Ff them $Q^{1,2}$ 'em Cam, etc. *them* Kittredge, Alexander *'em* 85 Then] $Q^{1,2}$ Then Ff And Cam, etc. *Then* NCE *And* thine] $Q^{1,2}$ thine Ff thy Cam, etc. *thine* NCE, Alexander *thy* auld] Q^1 owd Q^2 auld Ff awl'd Cam, etc. *auld* Ridley *owd* 87 'Fore God,] Q^1 *Fore God* Ff *Why* Q^2 *Why*, Cam, Delius, Craig, Chambers, Hart, Mason, NCE *Why*, Ridley, Kittredge, Alexander *Fore God*, (Ridley '*Fore*) 89 to be] $Q^{1,2}$ omit. Cam, etc. admit. Ridley omits. 90 things. Well:] From Ff. Q^1 *things: well*, Q^2 *things well*, Cam, Hart *things. Well:* Delius, Chambers *things.—Well*, Craig, Mason, Kittredge, NCE, Alexander *things. Well*, Ridley *things: well*, God's] Q^1 *God's* $F^{1,2}$ *heau'ns* Q^2 $F^{3,4}$ *Heauen's* Cam, etc. *God's* Delius *heaven's* 91 must be] From Ff. $Q^{1,2}$ *that must bee* Cam, etc. *must be* Ridley *that must be* and . . . saved.] From Ff. $Q^{1,2}$ omit. Editors admit. 92 It's] Ff *It's* $Q^{1,2}$ *It is* Cam, etc. *It's* Delius, Ridley *It is* 95 too,] $Q^{1,2}$ omit. Cam, etc. admit. Ridley omits. 96 but, by] From Theobald. $Q^{1,2}$ Ff *but by* Editors *but, by* 97 have] Ff *haue* $Q^{1,2}$ *ha* Editors *have* 98 God] From Q^1. Ff Q^2 omit. Cam, etc. *God* Chambers omits. 100 left.] Ff *left*. $Q^{1,2}$ *left hand:* Cam, Chambers, Hart, Kittredge, NCE *left*. Delius, Craig, Mason, Ridley, Alexander *left hand.* 101 and I] From Ff. $Q^{1,2}$ *and* Cam, etc. *and* Chambers, NCE, Alexander *and I* 103 ALL] $Q^{1,2}$ All. Ff Gent. Cam, etc. All. NCE Gent. 104 Why,] Q^1 omits. Cam, etc. admit. Ridley omits.

MONTANO To th' platform, masters; come, let's set the watch.
IAGO
You see this fellow that is gone before:
He is a soldier fit to stand by Cæsar
And give direction. And do but see his vice:
'Tis to his virtue a just equinox,
The one as long as th' other. 'Tis pity of him.
I fear the trust Othello puts him in
On some odd time of his infirmity
Will shake this island.
MONTANO But is he often thus?
IAGO
'Tis evermore the prologue to his sleep.
He'll watch the horologe a double set,
If drink rock not his cradle.
MONTANO It were well
The General were put in mind of it.
Perhaps he sees it not, or his good nature
Prizes the virtue that appears in Cassio
And looks not on his evils. Is not this true?

Enter Roderigo.

IAGO (*aside to him*) How now, Roderigo!
I pray you, after the Lieutenant: go!

Exit Roderigo.

MONTANO
And 'tis great pity that the noble Moor
Should hazard such a place as his own second
With one of an ingraft infirmity.
It were an honest action to say
So to the Moor.
IAGO Not I, for this fair Island:
I do love Cassio well, and would do much
To cure him of this evil:—But, hark! what noise?

A cry within: 'Help! help!'

think then] Q^1 *thinke*, Cam, etc. *think then* or *think, then* Ridley *think* 106 th'] $Q^{1,2}$ *the* platform,] $Q^{1,2}$ *plotforme* F^{1-3} *Platforme* F^4 *Platform* 108 He is] F^1 *He's* Editors *He is* 112 puts] $Q^{1,2}$ *put* Cam, etc. *puts* Ridley *put* 115 the] $Q^{1,2}$ *the* Ff *his* Cam, etc. *the* Chambers, NCE *his* 116 horologe] F^1 *Horologe* F^{2-4} *Horologue* $Q^{1,2}$ *horolodge* 117 It were] From Ff. Q^1 *Twere* Q^2 *T'were* Editors *It were* 118 were] Q^1 *wete* 120 Prizes] From Ff. $Q^{1,2}$ *Praises* Editors *Prizes* virtue] Q^1 *vertues* Cam, etc. *virtue* Ridley *virtues* 121 looks] Q^1 *looke* Editors *looks* 122 (*aside to him*)] Capell added Aside. 123 *Exit Roderigo.*] Ff omit. 127, 128 It . . . Moor.] Divided as by Malone. One line in $Q^{1,2}$; two in Ff, ending *so . . . Moore.* Editors follow Malone. 128 Not] Q^1 *Nor* Editors *Not* 130 *A . . . help!*'] $Q^{1,2}$ (in margin after

Enter Cassio, driving in Roderigo.

CASSIO
'Zounds! you rogue! you rascal!

MONTANO
What's the matter, Lieutenant?

CASSIO
A knave teach me my duty!
I'll beat the knave into a twiggen bottle.

RODERIGO
Beat me!

CASSIO Dost thou prate, rogue?

Striking Roderigo.

MONTANO Nay, good Lieutenant! 135
I pray you, sir, hold your hand.

Staying him.

CASSIO Let me go, sir,
Or I'll knock you o'er the mazzard.

MONTANO Come, come, you're drunk.

CASSIO
Drunk!

They fight.

IAGO (*aside to Roderigo*)
Away, I say! Go out, and cry a mutiny.

Exit Roderigo.

l. 129) Helpe, helpe, within. Ff omit. Editors admit. *Enter . . . Roderigo.*] From $Q^{1,2}$. Ff Enter Cassio pursuing Rodorigo. Cam, Craig, Chambers, Hart, Ridley, Kittredge, Alexander follow Q. Delius, Mason, NCE follow F. 131 'Zounds!] Q^1 *Zouns*, Ff Q^2 omit. Cam, Ridley '*Zounds*, Kittredge, NCE, Alexander *Zounds*, Delius, Craig, Chambers, Hart, Mason omit. 133-137 A . . . drunk.] Prose in $Q^{1,2}$. Nine irregular lines in Ff, ending *the . . . -Bottle. . . . me? . . . Rogue? . . . Lieutenant: . . . hand. . . . (Sir) . . . Mazard. . . . drunke.* We divide as by Capell. Prose in Cam, Hart, Ridley, Alexander. Delius, Craig, Chambers, Mason, Kittredge, NCE follow Capell. 134 I'll] From Ff. $Q^{1,2}$ *but Ile* Cam, Hart, Ridley, Alexander *But I'll* Delius, Craig, Chambers, Mason, Kittredge, NCE *I'll* twiggen bottle.] F^1 *Twiggen-bottle.* F^{2-4} *Twiggen Bottle.* $Q^{1,2}$ *wicker bottle.* Cam, Ridley follow Q. Delius, Craig, Chambers, Hart, Mason, Kittredge, NCE, Alexander follow F^2. 135 *Striking Roderigo.*] Added by Cam after Capell. Delius, Craig, Chambers, Hart, Mason, Ridley, NCE Striking Roderigo. Kittredge, Alexander Strikes him. Nay,] $Q^{1,2}$ omit. Cam, etc. admit. Ridley omits. 136 I . . . sir,] From Ff. $Q^{1,2}$ *pray sir* Cam, etc. follow F. Ridley follows Q. *Staying him.*] Added by Rowe. Cam, Hart, Mason, Ridley, Alexander omit. Delius, Craig, Chambers, NCE admit. Kittredge Stays him. 137 you're] From Ff. $Q^{1,2}$ *you are* Editors *you're* 138 *They fight.*] From $Q^{1,2}$. Ff omit. Editors admit, Kittredge after *mutiny*. 139 (*aside to Roderigo*)] Capell added Aside. *Exit*

Nay, good Lieutenant! God's will, gentlemen! 140
Help, ho! Lieutenant,—sir,—Montano,—sir,—
Help, masters! Here's a goodly watch indeed!

A bell rung.

Who's that that rings the bell? Diablo, ho!
The town will rise. God's will, Lieutenant, hold!
You'll be ashamed for ever.

Enter Othello and Attendants.

OTHELLO What is the matter here? 145

MONTANO
'Zounds, I bleed still: I am hurt to the death.

He faints.

OTHELLO
Hold, for your lives!

IAGO
Hold, ho! Lieutenant,—sir,—Montano! Gentlemen!

Roderigo.] Q^2 Exit *Rod.* Q^1 Ff omit. 140 God's will,] Q^1 *godswill* Q^2 *God's-will* Ff *Alas* Cam, etc. *God's will,* Chambers *alas,* 141 ho! . . . sir,—] $Q^{1, 2}$ *ho, Leiutenant: Sir* Montanio, *Sir,* (Q^2 *Sir,*) Ff *hoa. Lieutenant. Sir* Montano: (F^4 *ho,*) Dashes added by Pope, Theobald and Capell. Cam and others *ho!—Lieutenant,—sir,—Montano,—sir;—* Craig, Mason *ho! Lieutenant! sir! Montano! Sir!* 142 *A bell rung.*] From Q^1 at l. 139. Q^2 *A bell rings.* at l. 142. Ff omit. Editors add after l. 142. Cam, Hart, Ridley *A bell rings.* Delius, Craig, Chambers, Mason, NCE *Bell rings.* Kittredge, Alexander *A bell rung.* 143 that that] From $Q^{1, 2}$. Ff *that which* Cam, Craig, Hart, Mason, Ridley *that that* Delius, Chambers, Kittredge, NCE, Alexander *that which* Diablo, ho!] $Q^{1, 2}$ *Diablo—ho,* F^{1-3} *Diablo, hoa:* F^4 *Diablo, ho.* Cam, etc. *Diablo, ho!* Delius, Craig, Mason Diablo, *ho!* 144 God's will,] Q^1 *godswill* Ff *Fie, fie* Q^2 *fie, fie,* Cam, etc. *God's will,* NCE *Fie, fie,* hold!] $Q^{1, 2}$ *hold,* Ff omit. Editors *hold!* or *hold;* 145 You'll be ashamed] $Q^{1, 2}$ *You will be sham'd* F^1 *You'le be asham'd* F^2 *You'l be sham'd* $F^{3, 4}$ *You'll be asham'd* Cam, etc. follow Q. Alexander follows F^1. What is] Q^2 *What's* 146 'Zounds,] Q^1 *Zouns,* Ff Q^2 omit. Cam, etc. admit. Delius omits. death.] Q^1 *death: He faints.*] From Q^2. Q^1 omits. F^1 *He dies.* (in roman). F^{2-4} omit. In F^1 *He dies.* ends Montano's speech; and Capell, Steevens, Delius, Alexander included it in the spoken text. Cam, Chambers, Ridley have as Stage-Direction Faints. Kittredge He faints. Craig, Hart, Mason omit. Knight, like Tollet, regarded the textual *He dies.* as Montano's threat to Cassio. Furness, 138, preferred Cowden-Clarke's omission of the words. Flatter, 58, takes *He dies.* to mean "He [Cassio] shall die!" In *Sh. Survey 5,* p. 7, Alexander gives his reasons for supporting Flatter's conclusion. 148 Hold, ho!] From Ff. $Q^{1, 2}$ *Hold, hold* Cam, Delius, Chambers, Hart, NCE, Alexander *Hold, ho!* Craig, Mason *Hold, ho,* Ridley, Kittredge *Hold, hold!* Lieutenant,— . . . Gentlemen!] $Q^{1, 2}$ *Leiutenant, sir* Montanio, *Gentlemen,*

Have you forgot all sense of place and duty?
Hold! The General speaks to you. Hold, hold, for shame!

OTHELLO

Why, how now, ho! from whence ariseth this?
Are we turned Turks, and to ourselves do that
Which heaven hath forbid the Ottomites?
For Christian shame, put by this barbarous brawl.
He that stirs next to carve for his own rage
Holds his soul light: he dies upon his motion.
Silence that dreadful bell: it frights the Isle
From her propriety. What's the matter, masters?
Honest Iago, that looks dead with grieving,
Speak, who began this? On thy love, I charge thee.

IAGO

I do not know: friends all but now, even now,
In quarter, and in terms like bride and groom
Divesting them for bed; and then, but now,
As if some planet had unwitted men,
Swords out, and tilting one at other's breast
In opposition bloody. I cannot speak
Any beginning to this peevish odds;
And would in action glorious I had lost
These legs that brought me to a part of it!

OTHELLO

How comes it, Michael, you are thus forgot?

CASSIO

I pray you, pardon me: I cannot speak.

Ff *Lieutenant, Sir* Montano, *Gentlemen:* Rowe added dashes. Cam, etc. *Lieutenant,—sir,—Montano,—gentlemen,—* Craig, Mason *lieutenant! Sir! Montano! gentlemen!* Chambers *Lieutenant!—sir!—Montano!—gentlemen!*— 149 sense of place] From Hanmer. $Q^{1,2}$ Ff *place of sence* (or *sense*). Editors follow Hanmer. 150 Hold, hold,] $Q^{1,2}$ *hold, hold,* Ff *hold* Cam, Hart, Ridley, Kittredge, Alexander follow Q. Delius, Craig, Chambers, Mason, NCE follow F. 151 ariseth] From Ff. $Q^{1,2}$ *arises* Editors *ariseth* 152, 153 Turks, . . . Ottomites?] $Q^{1,2}$ Turkes . . . Ottamites: (Q^2 Turkes,) Ff *Turkes? . . .* Ottamittes. (F^4 Ottamites.) Editors *Turks, . . . Ottomites?* 153 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Ridley *has* 155 for] Q^1 *forth* Editors *for* 158 What's] From $Q^{1,2}$. Ff *What is* Cam, etc. *What is* Ridley, Kittredge, Alexander *What's* 159 looks] $Q^{1,2}$ $F^{1,2}$ *lookes* $F^{3,4}$ *looks* Hanmer *look'st* Cam, etc. *look'st* Chambers *lookest* Ridley, Kittredge, NCE, Alexander *looks* 161 all but] From $Q^{1,2}$. Ff *all, but* Editors *all but* 163 Divesting] $Q^{1,2}$ Ff *Deuesting* Quarto of 1681 *Divesting* Cam, etc. *Devesting* Alexander *Divesting* for] $Q^{1,2}$ *to* Cam, etc. *for* Ridley *to* 165 breast] $Q^{1,2}$ *breast,* Ff *breastes,* or *Breasts,* Cam, etc. *breast,* Kittredge, Alexander *breast* Chambers ~~*breasts,*~~ 169 These] Q^1 *These* Ff Q^2 *Those* Cam, etc. *Those* Ridley, Alexander *These* 170 comes . . . are] From Ff. $Q^{1,2}$ *came . . . were* Cam, etc. *comes . . . are* Delius *came . . . are* Ridley *came . . . were*

OTHELLO
Worthy Montano, you were wont be civil;
The gravity and stillness of your youth
The world hath noted, and your name is great
In mouths of wisest censure. What's the matter,
That you unlace your reputation thus,
And spend your rich opinion for the name
Of a night-brawler? Give me answer to't.
MONTANO
Worthy Othello, I am hurt to danger.
Your officer, Iago, can inform you—
While I spare speech, which something now offends me—
Of all that I do know. Nor know I aught
By me that's said or done amiss this night;
Unless self-charity be sometimes a vice,
And to defend ourselves it be a sin
When violence assails us.
OTHELLO Now, by heaven,
My blood begins my safer guides to rule,
And passion, having my best judgement collied,
Assays to lead the way. 'Zounds, if I stir
Or do but lift this arm, the best of you
Shall sink in my rebuke. Give me to know
How this foul rout began, who set it on,
And he that is approved in this offence,
Though he had twinned with me, both at a birth,
Shall lose me. What! in a town of war,
Yet wild, the people's hearts brimful of fear,
To manage private and domestic quarrel,
In night, and on the court and guard of safety!
'Tis monstrous. Iago, who began't?

172 be] $Q^{1,2}$ *be* Ff *to be* Cam, etc. *be* NCE *to be* 175 mouths] Q^1 *men* Editors *mouths* 178 to't.] $Q^{1,2}$ *to't?* Ff *to it.* Cam, etc. *to it.* Ridley, Kittredge, Alexander *to't.* 180, 181 you— . . . me—] $Q^{1,2}$ *you, . . . me,* Ff *you, . . . me.* Cam, Delius, Hart, Ridley, NCE *you— . . . me—* Craig, Chambers, Mason, Kittredge, Alexander *you, . . . me,* 181 offends me] =hurts me physically. 183 me] $Q^{1,2}$ F^1 *me,* F^{2-4} *me;* 184 sometimes] $Q^{1,2}$ *sometime* Cam, etc. *sometimes* Delius *sometime* 188 collied,] From Ff. $Q^{1,2}$ *coold,* Editors *collied,* (=darkened, obscured). 189 'Zounds, if I stir] Q^1 *Zouns, if I stirre,* Ff *If I once stir,* Q^2 *If once I stirre,* Cam, etc. follow F. Ridley, Alexander follow Q^1. 195 What! in] $Q^{1,2}$ *what, in* Ff *What in* 197 quarrel,] F^{1-3} *Quarrell?* F^4 *Quarrel?* Q^1 *quarrels,* Q^2 *quarrells,* Cam, etc. *quarrel,* Ridley *quarrels,* Kittredge *quarrel?* 198 and guard of] Theobald wrote that *Guard of safety?* was never soldier's language; and read *of guard and* which Johnson, Capell, etc. follow (*cf.* II i 213, 214). Modern editors follow QF, as we do. *on the court*=in the very guard-house; and *guard*=whilst actually on guard duty. 199 monstrous.] From $Q^{1,2}$. Ff *monstrous:* Capell, Steevens

MONTANO
If partially affined, or leagued in office,
Thou dost deliver more or less than truth,
Thou art no soldier.
IAGO Touch me not so near.
I had rather ha' this tongue cut from my mouth
Than it should do offence to Michael Cassio;
Yet, I persuade myself, to speak the truth
Shall nothing wrong him. This it is, General.
Montano and myself being in speech,
There comes a fellow crying out for help,
And Cassio following with determined sword
To execute upon him. Sir, this gentleman
Steps in to Cassio and entreats his pause.
Myself the crying fellow did pursue,
Lest by his clamour—as it so fell out—
The town might fall in fright. He, swift of foot,
Outran my purpose; and I returned the rather
For that I heard the clink and fall of swords,
And Cassio high in oath; which till to-night
I ne'er might see before. When I came back—
For this was brief—I found them close together
At blow and thrust; even as again they were
When you yourself did part them.
More of this matter can I not report.
But men are men; the best sometimes forget.
Though Cassio did some little wrong to him,
As men in rage strike those that wish them best,
Yet surely Cassio, I believe, received

monsterous Abbott, 477, includes among words carrying indeterminate *e* after r (monsterous). Flatter, 40, rejects this and thinks there is a metrical pause after *monstrous*. as Othello turns to Iago. Delius *monstrous*.— began't?] From Ff. $Q^{1,2}$ *began?* Cam, etc. *began't?* Delius, Chambers *began it?* Ridley *began?* 200 partially] $Q^{1,2}$ *partiality* Editors *partially* (*partially affined*=biased by partisanship). leagued] From Pope. $Q^{1,2}$ Ff *league* Editors *leagu'd* 203 ha'] Q^1 *ha* Q^2 *ha'* Ff *have* Cam, etc. *have* Alexander *ha* cut from my] From Ff. Q^1 *out from my* Q^2 *out of my* Editors follow F. 206 This] Ff *This* $Q^{1,2}$ *Thus* Cam, etc. *Thus* Alexander *This* 209 following] $Q^{1,2}$ Ff *following him him* is extra-metrical and was probably caught from l. 210. Pope omitted *him* and Kellner concurs. Cam, Delius, Chambers, Hart, Ridley, Kittredge, NCE, Alexander *following him* Craig, Mason *following* 211 in to] Q^1 $F^{3,4}$ *in'to* $F^{1,2}$ Q^2 *into* Editors *in to* 213 his clamour] F^1 *hisc lamour* 215 the] F^1 *then* Editors *the* 217 oath;] Q^1 *oaths*, Editors *oath;* or *oath*, 218 see] Q^1 *see* Ff Q^2 *say* Cam, etc. *say* Ridley, Alexander *see* 222 can I not] From $Q^{1,2}$. Ff *cannot I* Cam, Chambers, Hart, Kittredge, NCE *cannot I* Delius, Craig, Mason, Ridley, Alexander *can I not*

From him that fled some strange indignity
Which patience could not pass.

OTHELLO I know, Iago,
Thy honesty and love doth mince this matter,
Making it light to Cassio. Cassio, I love thee;
But never more be officer of mine.

Enter Desdemona, attended.

Look, if my gentle love be not raised up!
I'll make thee an example.

DESDEMONA What is the matter?

OTHELLO
All's well now, sweeting: come away to bed.
Sir, for your hurts, myself will be your surgeon.

To Montano, who is led off.

Lead him off.
Iago, look with care about the town,
And silence those whom this vile brawl distracted.
Come, Desdemona: 'tis the soldiers' life
To have their balmy slumbers waked with strife.

Exeunt Moor, Desdemona, and Attendants.

IAGO What, are you hurt, Lieutenant?

CASSIO Ay, past all surgery.

IAGO Marry, God forbid!

CASSIO Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation!

IAGO As I am an honest man, I had thought you had received

231 *Enter . . . attended.*] From Ff. $Q^{1,2}$ Enter *Desdemona*, with others. (after l. 232 in Q^2). 233 What is] From Q^1 $F^{1,2}$. Q^2 $F^{3,4}$ *What's* Cam, etc. *What's* Alexander *What is* matter?] From $Q^{1,2}$. Ff *matter* (*Deere?*) (or *Dear?*) Cam, etc. *matter?* NCE, Alexander *matter, dear?* 234-236] Arranged as by Pope. Three lines in $Q^{1,2}$ Ff, ending *sweeting: . . . hurts, . . . off;* (Ff *off:*) Cam, etc. follow Pope. Alexander follows Q F's arrangement. 235 *To . . . off.*] Added by Steevens. 238 vile.] F^1 *vil'd* 240 *Exeunt . . . Attendants.*] From $Q^{1,2}$ (Exit) after l. 241. Ff Exit. 243 Marry, God] Q^1 *Mary God* Ff *Marry Heauen* Q^2 *Mary Heauen* Cam, Delius, Craig, Chambers, Mason, Hart *Marry, heaven* Ridley, Kittredge, NCE, Alexander *Marry, God* 244-246] Prose in Ff. Four lines in $Q^{1,2}$, ending *my reputation: . . . my selfe, . . . my reputation, . . . my reputation.* Editors prose. 244 Reputation] Thrice in Ff. Twice in $Q^{1,2}$. Editors thrice. O, I have] From Ff. Q^1 *I ha* Q^2 *oh I ha* Editors follow F. 245 have] $Q^{1,2}$ *ha* Editors *have* part of] $Q^{1,2}$ *part sir of* Cam, etc. *part of* Ridley *part, sir, of* 247 I had] From Ff. $Q^{1,2}$ *I* Cam, etc. *I* Alexander *I had*

some bodily wound: there is more sense in that than in reputation. Reputation is an idle and most false imposition; oft got without merit and lost without deserving. You have lost no reputation at all, unless you repute yourself such a loser. What, man! there are ways to recover the General again: you are but now cast in his mood, a punishment more in policy than in malice: even so as one would beat his offenceless dog to affright an imperious lion. Sue to him again, and he's yours.

CASSIO I will rather sue to be despised than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk! and speak parrot! and squabble! swagger! swear! and discourse fustian with one's own shadow! O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!

IAGO What was he that you followed with your sword? What had he done to you?

CASSIO I know not.

IAGO Is't possible?

CASSIO I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. O God, that men should put an enemy in their mouths to steal away their brains! That we should, with joy, pleasance, revel and applause, transform ourselves into beasts!

IAGO Why, but you are now well enough. How came you thus recovered?

CASSIO It hath pleased the devil drunkenness to give place to the devil wrath. One unperfectness shows me another, to make me frankly despise myself.

248 sense] Ff *sence* $Q^{1,2}$ *offence* Cam, etc. *sense* Craig, Ridley *offence* 251, 252 What, man!] $Q^{1,2}$ *what man,* F^{1-3} *What man,* F^4 *What man*— 252 are] $Q^{1,2}$ *are* Ff *are more* (refers first *are*) Cam, etc. *are* NCE, Alexander *are more* 256 f.] The talk on wine is a parallel of *Ecclesiasticus* xxxi 25-31. See Noble: B, 217. 257 slight,] $Q^{1,2}$ *light,* Ff *slight,* Cam, etc. *slight,* Ridley *light,* and so] Ff *and so* $Q^{1,2}$ *and* Editors *and so* 258, 259 Drunk! . . . shadow!] Q^1 omits. The notes of exclamation are expressed in Ff by notes of interrogation, as *Drunke? . . . Parrat? . . .* etc. Q^2 has *Drunke? and speake parrat? and squabble, swagger, sweare? and discourse . . . shaddow* Cam, Delius, Ridley, Kittredge, NCE use a series of question marks; Craig, Mason, Hart, Alexander use notes of exclamation. Chambers *Drunk? . . . shadow?* and the rest commas. 260 invisible] From $Q^{1,2}$ Ff. Theobald *invincible* Kellner, 117, conj. *inticible., i.e.* seductive; conjecturing the same for *invisible* in *Ant. and Cleop.* II ii, *A strange invisible perfume* Onions glosses this unusual example of *invisible* as '(?)subtle.' Editors *invisible* 262, 263 What . . . you?] Prose in Ff. Two lines in $Q^{1,2}$, ending *sword? . . . you?* (Q^2 *sword:*) Editors prose. 267 God,] Q^1 *God,* Ff Q^2 omit. Editors *God,* 269 pleasance, revel] From Ff. $Q^{1,2}$ *Reuell, pleasure,* Cam, etc. follow F. Ridley follows Q. 271 came] Alexander *come* 274 unperfectness] = moral

IAGO Come, you are too severe a moraler. As the time, the place, and the condition of this country stands, I could heartily wish this had not so befall'n; but since it is as it is, mend it for your own good.

CASSIO I will ask him for my place again: he shall tell me I am a drunkard! Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O strange! Every inordinate cup is unblest, and the ingredience is a devil.

IAGO Come, come, good wine is a good familiar creature, if it be well used. Exclaim no more against it. And, good Lieutenant, I think you think I love you.

CASSIO I have well approved it, sir. I drunk!

IAGO You or any man living may be drunk at some time, man. I'll tell you what you shall do. Our General's wife is now the General. I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark and denotement of her parts and graces. Confess yourself freely to her: importune her help to put you in your place again. She is of so free, so kind, so apt, so blesséd a disposition, that she holds it a vice in her goodness not to do more than she is requested. This broken joint between you and her husband entreat her to splinter; and, my fortunes against any lay worth naming, this crack of your love shall grow stronger than it was before.

imperfection. 277 and] $Q^{1,2}$ omit. Cam, etc. *and* Ridley omits. 278 not so] From $Q^{1,2}$. Ff *not* Cam, etc. *not* Ridley, Kittredge, Alexander *not so* 282 them] $Q^{1,2}$ *em* Editors *them* 283 O strange!] From Ff. $Q^{1,2}$ omit. Editors admit. inordinate] Q^1 *vnordinate* Ridley *unordinate* 284 ingredience] From $Q^{1,2}$. Ff *Ingredient ingredience* occurs again in F in *Macbeth* I vii 11 and IV i 34. Especially used in connexion with drinks or potions compounded of different elements. In *Othello* the dominating component seems to be indicated. Cam, Delius, Craig, Chambers, Hart, Mason, NCE *ingredient* Ridley, Kittredge, Alexander *ingredience* 285 familiar] $F^{1,2}$ *familar* 288 sir.] $Q^{1,2}$ *sir,*— F^1 *Sir.* F^{2-4} *Sir,* 289 some time,] Q^1 *some time:* Q^2 *some time* Ff *a time,* Cam, Delius, Craig, Hart, Mason *some time* Chambers, Kittredge, NCE, Alexander *a time,* Ridley *some time.* man.] Ff *man.* Q^2 *man:* Q^1 omits. Cam, etc. *man.* Ridley omits. 290 I'll] From $Q^{1,2}$. Ff *I* Editors *I'll* 291 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Ridley *has* 292 mark] Ff *marke:* 292, 293 denotement] Q^1 F^1 *deuotement* F^{2-4} *devotement* Q^2 *denotement* Cam, etc. *denotement* Hart *devotement* See note to III iii 432, for another case of turned *n*, *deuoted* for *denoted* 294 her help] From Ff. $Q^{1,2}$ *her shee'll helpe* (Q^2 *her,*) Cam, Chambers, Kittredge, NCE, Alexander *her help* Delius, Craig, Hart, Mason *her; she'll help* Ridley *importune she'll help* of] $Q^{1,2}$ omit. Cam, etc. *of* Ridley omits. 295 that she] From $Q^{1,2}$. Ff *she* Cam, Chambers, Ridley, Kittredge, NCE, Alexander *she* Delius, Craig, Hart, Mason *that she* 297 broken joint] From Ff Q^2. Q^1 *braule* Editors follow F. 299 stronger] $F^{1,2}$ *stonger* it was] From Ff. Q^1 *twas* Q^2 *t'was* Cam, etc. *it was* Ridley,

CASSIO You advise me well.

IAGO I protest, in the sincerity of love and honest kindness.

CASSIO I think it freely; and betimes in the morning I will beseech the virtuous Desdemona to undertake for me. I am desperate of my fortunes if they check me here.

IAGO You are in the right. Good night, Lieutenant: I must to the watch.

CASSIO Good night, honest Iago. *Exit.*

IAGO

And what's he then that says I play the villain?
When this advice is free I give and honest,
Probal to thinking, and indeed the course
To win the Moor again? For 'tis most easy
The inclining Desdemona to subdue
In any honest suit. She's framed as fruitful
As the free elements. And then for her
To win the Moor, were't to renounce his baptism,
All seals and symbols of redeeméd sin,
His soul is so enfettered to her love
That she may make, unmake, do what she list,
Even as her appetite shall play the god
With his weak function. How am I then a villain
To counsel Cassio to this parallel course,
Directly to his good? Divinity of hell!
When devils will their blackest sins put on,
They do suggest at first with heavenly shows,
As I do now: for whiles this honest fool
Plies Desdemona to repair his fortunes,
And she for him pleads strongly to the Moor,
I'll pour this pestilence into his ear,
That she repeals him for her body's lust;
And by how much she strives to do him good
She shall undo her credit with the Moor.

Kittredge *'twas* 302 I will] From Ff. $Q^{1,2}$ *will I* Cam, etc. *I will* Ridley, Kittredge *will I* 304 here.] Ff omit. Editors *here.* 305, 306] Prose in Ff. Two lines in $Q^{1,2}$, ending *right: . . . watch.* Cam, etc. prose Ridley follows Q. 307 *Exit.*] Ff Exit Cassio. 308] Two lines in Ff, ending *then, . . . Villaine?* 310 Probal]=logically capable of proof. 311] Two lines in Ff, ending *againe. . . . easie* 312, 313 subdue . . . suit.] Stops as in Ff. Q^{1} *subdue, . . . suite,* Q^{2} *subdue, . . . suite* 315 were't] $Q^{1,2}$ *wer't* Ff *were* Cam, etc. *were't* Chambers *were it* 316 seals . . . sin,] Echoes *Ephesians* iv 30: "the holy Spirit of God, whereby ye are sealed unto the day of redemption." 322 hell!] $Q^{1,2}$ Ff *hell,* 323 their] $Q^{1,2}$ F^{4} *their* $F^{1,3}$ *the* Cam, etc. *the* Delius, Ridley, Alexander *their* 325 whiles] From $F^{1,2}$ Q^{1} $F^{3,4}$ *while* Q^{2} *whilst* Cam, etc. *whiles* Craig, Hart, Mason, Ridley *while* 326 fortunes,] From $Q^{1,2}$. Ff *Fortune,* Cam, etc. *fortunes,* NCE *fortune*

So will I turn her virtue into pitch;
And out of her own goodness make the net
That shall enmesh them all.

Enter Roderigo.

How now, Roderigo!

RODERIGO I do follow here in the chase, not like a hound that hunts, but one that fills up the cry. My money is almost spent; I have been to-night exceedingly well cudgelled; and I think the issue will be, I shall have so much experience for my pains as that comes to; and so, with no money at all and a little more wit, return again to Venice.

IAGO
How poor are they that have not patience!
What wound did ever heal but by degrees?
Thou know'st we work by wit and not by witchcraft,
And wit depends on dilatory time.
Does't not go well? Cassio hath beaten thee,
And thou by that small hurt hast cashiered Cassio.
Though other things grow fair against the sun,
Yet fruits that blossom first will first be ripe.
Content thyself awhile. By th' mass, 'tis morning:
Pleasure and action make the hours seem short.
Retire thee; go where thou art billeted.
Away, I say: thou shalt know more hereafter.
Nay, get thee gone. (*Exit Roderigo.*) Two things are to be done.
My wife must move for Cassio to her mistress:

334 That . . . Roderigo!] Two lines in $Q^{1,2}$ Ff, ending *all:* . . . Roderigo? (Ff *all.* . . . Rodorigo?). The line was halved in Q^1 to make room for Enter Roderigo. and F^1, etc. followed. enmesh] From $Q^{1,2}$. $F^{1,2}$ *en-mash* $F^{3,4}$ *enmash* them] Q^1 *em* Editors *them* *Enter Roderigo.*] After *all:* in $Q^{1,2}$. After Rodorigo? in Ff. 337 have] $Q^{1,2}$ *ha* Editors *have* and] $Q^{1,2}$ omit. Cam, etc. *and* Ridley omits. 339 as that comes to;] From Q^1. Ff Q^2 omit. Cam, etc. omit. Ridley, Alexander admit. so, with] From Ff. Q^1 omits. Q^2 *so* Cam, etc. *so, with* Ridley omits. 339, 340 a little more wit,] From Ff. Q^1 *with that wit* Q^2 *with a little more wit* Cam, etc. follow F. Ridley follows Q^1. 341 have] Q^1 *ha* Editors *have* 343 know'st] From Ff. $Q^{1,2}$ *knowest* Cam, etc. *know'st* Chambers *knowest* 345 Does't] From Rowe. Q^1 *Do'st* $F^{1,2}$ Q^2 *Dos't* $F^{3,4}$ *Dost* Editors *Does't* except Chambers *Does it* hath] $Q^{1,2}$ *has* Editors *hath* 346 hast] F^1 *hath* Cam, etc. *hast* Chambers *hath* 348 Yet] Q^1 *But* Editors *Yet* 349 awhile.] Q^1 *awhile;* Q^2 *a while;* $F^{1,2}$ *a-while.* $F^{3,4}$ *a while* Cam, etc. *awhile.* NCE *a while.* By th' mass,] Q^1 *bi' the masse* Q^2 *by'th masse* F^{1-3} *Introth* F^4 *In troth* Cam, Delius, Craig, Chambers, Hart, Mason, Ridley *By the mass,* Kittredge, Alexander *By th' mass,* NCE *In troth,* 353] Two lines in Ff, ending *gone.* . . . *done:* to make room for Exit Rodorigo. Mason follows F. $Q^{1,2}$ omit the exit. Two] Ff *Two*

I'll set her on;
Myself awhile to draw the Moor apart,
And bring him jump when he may Cassio find
Soliciting his wife. Ay, that's the way:
Dull not device by coldness and delay. *Exit.*

ACT III

SCENE I. CYPRUS. BEFORE THE CASTLE.

Enter Cassio with Musicians.

CASSIO
Masters, play here. I will content your pains:
Something that's brief; and bid 'Good morrow, General.' *Music.*

Enter Clown.

CLOWN Why, masters, ha' your instruments been in Naples, that they speak i' th' nose thus?
MUSICIAN How, sir, how?
CLOWN Are these, I pray, called wind-instruments?
MUSICIAN Ay, marry, are they, sir.
CLOWN O, thereby hangs a tail.
MUSICIAN Whereby hangs a tale, sir?
CLOWN Marry, sir, by many a wind-instrument that I know. But, masters, here's money for you. And the General so likes your music, that he desires you, for love's sake, to make no more noise with it.

$Q^{1,2}$ *Some* Editors *Two* 355, 356 I'll . . . apart,] Two lines as in $Q^{1,2}$. One line in Ff. 355 on;] $Q^{1,2}$ *on.* Ff *on* Editors *on;* or *on.* 356 awhile] Theobald *the while,* Q^1 *awhile,* Ff Q^2 *a while,* Cam, etc. *the while* NCE *a while* Alexander *awhile* 359 *Exit.*] $Q^{1,2}$ Exeunt. ACT III SCENE I.] Ff Actus Tertius. Scena Prima. $Q^{1,2}$ omit. CYPRUS. . . . CASTLE.] Added by editor after Capell. *Enter . . . Musicians.*] From Q^2. Q^1 Enter *Cassio,* with Musitians and the Clowne. Ff Enter Cassio, Musitians, and Clowne. The speech-prefixes in this Sc. in Q^1 are: Cas.; Clo.; Boy; Iag.; Em. In F^1: Cassio; Clo., Clow.; Mus.; Iago; Æmil. 2 'Good . . . General.'] Quotation marks added by Globe. *Music. Enter Clown.*] Q^1 Ff omit. Q^2 They play, and enter the Clowne. 3 ha'] $Q^{1,2}$ *ha* Ff *haue* Cam, etc. *have* Alexander *ha* been in] From F^4. F^{1-3} *bin in* $Q^{1,2}$ *bin at* Cam, etc. *been in* Ridley, Kittredge *been at* 4 i' th'] $F^{1,2,4}$ *i' th'* Q^2 F^3 *i' th* Q^1 *i' the* 5, 7, 9, 14, 18 MUSICIAN] Ff Mus. $Q^{1,2}$ Boy. Cam, etc. prefix for First Musician. Kittredge Mus. 5 sir,] $Q^{1,2}$ *sir,* F^4 *Sir,* F^{1-3} *Sir?* 6 pray, called] $Q^{1,2}$ *pray, cald* Ff *pray you,* Cam, Craig, Chambers, Hart, Mason, NCE *pray you,* Delius, Ridley *pray you, called* Kittredge, Alexander *pray, call'd* 8 tail.] $Q^{1,2}$ *tayle.* Ff *tale.* Editors *tail.* 9 tale,] Ff *tale,* $Q^{1,2}$ *tayle* Editors *tale,* 12 for love's sake,] From Ff Q^2. Q^1 *of all loues,* Hart thinks Q^1 more expressive; but it spoils the Clown's joke:

MUSICIAN Well, sir, we will not.

CLOWN If you have any music that may not be heard, to't again. But, as they say, to hear music the General does not greatly care.

MUSICIAN We have none such, sir.

CLOWN Then put up your pipes in your bag, for I'll away. Go: vanish into air! Away!

Exeunt Musicians.

CASSIO Dost thou hear, my honest friend?

CLOWN No, I hear not your honest friend: I hear you.

CASSIO Prithee, keep up thy quillets. There's a poor piece of gold for thee. If the gentlewoman that attends the General's wife be stirring, tell her there's one Cassio entreats her a little favour of speech. Wilt thou do this?

CLOWN She is stirring, sir. If she will stir hither, I shall seem to notify unto her.

CASSIO
Do, good my friend.

Exit Clown.

Enter Iago.

In happy time, Iago.

IAGO
You have not been abed, then?

CASSIO
Why, no: the day had broke

he implies that the music disturbs Othello and Desdemona. Cam, Delius, Craig, Mason, NCE *for love's sake*, Chambers, Hart, Ridley, Kittredge, Alexander *of all loves, for love's sake* and *of all loves* are synonymous. For examples of the latter, see Nares, 527. 18 have] $Q^{1,2}$ *ha* Editors *have* 19 Then . . . bag,] Common phrase meaning be silent and have done. *Cf. Romeo* IV v 96; Tilley: P, 345. 19 up] $Q^{1,2}$ omit. Editors *up* 20 into air!] Q^{1} omits. Editors admit. 21 hear, my] $Q^{1,2}$ *heare my* Ff *heare me, mine* Cam, Chambers, Kittredge, Alexander *hear, my* Delius, Craig, Hart, Mason *hear, mine* Ridley *hear my* NCE *hear mine* 22 I hear you.] Separate line in Ff. 23 Prithee,] Q^{1} *Preethee* $F^{1,2}$ *Prythee* Q^{2} $F^{3,4}$ *Prethee* Cam, etc. *Prithee*, Delius *Pr'ythee*, Kittredge, Alexander *Prithee* 24, 25 General's wife] Q^{1} *Generals wife* Q^{2} *Generals wife* F^{1-3} *Generall* F^{4} *General* Editors *general's wife* 26 speech.] From Ff. Q^{1} *speech*— Q^{2} *speach*— 27 sir. If] $Q^{1,2}$ *sir, if* F^{1-3} *sir: if* F^{4} *Sir, if* 29 CASSIO . . . friend.] From $Q^{1,2}$. Ff omit. Editors admit. *Exit Clown.*] From Ff Q^{2}. Q^{1} omits. Editors admit. *Enter Iago.*] After *her.* in $Q^{1,2}$ Ff. 30, 32 have] $Q^{1,2}$ *ha* Editors *have* 30 *abed,*] $Q^{1,2}$ $F^{2,4}$ *a bed* $F^{1,2}$ *a-bed.* Cam, etc. *a-bed*, Kittredge, Alexander *abed*, 31-34] Arranged as by Capell. Three lines in $Q^{1,2}$, ending *parted:* . . . *to her*, . . . Desdemona, In Ff, ending in *parted.* . . . *wife:* . . . Desdemona Cam, etc.

Before we parted. I have made bold, Iago,
To send in to your wife. My suit to her
Is that she will to virtuous Desdemona
Procure me some access.

IAGO I'll send her to you presently;
And I'll devise a mean to draw the Moor
Out of the way, that your converse and business
May be more free.

CASSIO
I humbly thank you for't. (*Exit Iago.*) I never knew
A Florentine more kind and honest.

Enter Emilia.

EMILIA
Good morrow, good Lieutenant. I am sorry
For your displeasure; but all will sure be well.
The General and his wife are talking of it,
And she speaks for you stoutly. The Moor replies
That he you hurt is of great fame in Cyprus
And great affinity, and that in wholesome wisdom
He might not but refuse you; but he protests he loves you,
And needs no other suitor but his likings
To take the safest occasion by the front
To bring you in again.

CASSIO Yet, I beseech you,
If you think fit, or that it may be done,
Give me advantage of some brief discourse
With Desdemona alone.

EMILIA Pray you come in.
I will bestow you where you shall have time
To speak your bosom freely.

CASSIO I am much bound to you. *Exeunt.*

follow Capell. Alexander ends in *parted. . . . Iago, . . . her . . . Desdemona* 33 wife.] Ff *wife:* Q1, 2 *wife,*— 39 for't.] Q1 *for it:* Cam, etc. *for't.* Chambers *for it.* (*Exit Iago.*)] From Capell. Q1, 2 Ff Exit. after l. 38. 39, 40 I never . . . honest.] Bradley, 213, explains as meaning that, as Cassio saw him, Iago could not be kinder and honester [even] if he were a Florentine. Cassio was from Florence, Iago from Venice. See I i 20; III iii 205, 206; V i 89. 40 *Emilia.*] Q1, 2 Emilla. Ff Æmilia. 42 sure] Ff *sure* Q1, 2 *soone* Cam, etc. *sure* Craig, Hart, Mason *soon* 46 great affinity,] =well connected, 47 refuse you;] Q2 *refuse:* 49 To . . . front] Ff omit. Editors admit (Delius, Craig, Mason *saf'st*). 53 Desdemona] Ff Desdemon Cam, Craig, Chambers, Mason, Ridley, Alexander *Desdemona* Delius, Hart, Kittredge, NCE *Desdemon* 55 CASSIO . . . you.] Q1 omits. Editors admit.

SCENE II. CYPRUS. A ROOM IN THE CASTLE.

Enter Othello, Iago, and Gentlemen.

OTHELLO
These letters give, Iago, to the pilot;
And by him do my duties to the Senate.
That done, I will be walking on the works:
Repair there to me.
IAGO Well, my good lord, I'll do't.
OTHELLO
This fortification, gentlemen, shall we see't? 5
GENTLEMAN
We'll wait upon your lordship. *Exeunt.*

SCENE III. CYPRUS. THE GARDEN OF THE CASTLE.

Enter Desdemona, Cassio, and Emilia.

DESDEMONA
Be thou assured, good Cassio, I will do
All my abilities in thy behalf.
EMILIA
Good madam, do. I know it grieves my husband
As if the case were his.
DESDEMONA
O, that's an honest fellow. Do not doubt, Cassio, 5
But I will have my lord and you again
As friendly as you were.
CASSIO Bounteous madam,
Whatever shall become of Michael Cassio,
He's never anything but your true servant.

SCENE II.] Ff Scæna Secunda. $Q^{1,2}$ omit. CYPRUS. . . . CASTLE.] Added by editor after Capell. *Enter . . . Gentlemen.*] From Ff. $Q^{1,2}$ Enter . . . other Gentlemen. The speech-prefixes in this Sc. in Q^1 are: Oth.; Iag.; Gent. In F^1: Othe., Oth.; Iago; Gent. 1 pilot;] $Q^{1,2}$ *Pilate*, $F^{1,2}$ Pylot, $F^{3,4}$ *Pilot*, 2 Senate.] Ff *Senate:* $Q^{1,2}$ *State;* Cam, Delius, Hart *senate:* Craig, Mason *senate;* Ridley *State:* Kittredge *state.* Chambers, NCE, Alexander *Senate.* 3 on] Q^2 *to* Editors *on* 6 We'll] From $F^{3,4}$. F^1 *Well* F^2 *Weel* $Q^{1,2}$ *We* Cam, etc. *We'll* Ridley *We* SCENE III.] Ff Scæna Tertia. $Q^{1,2}$ omit. CYPRUS. . . . CASTLE.] Added by editor after Dyce. *Enter . . . Emilia.*] From $Q^{1,2}$ Ff. The speech-prefixes in this Sc. in Q^1 are: Des., Desd.; Em.; Cas.; Iag.; Oth. In F^1: Des.; Æmil.; Cassio; Iago, Ia.; Othel., Oth. 3] Two lines in Ff, ending *do: . . . Husband,* know] From $Q^{1,2}$. Ff *warrant know* seems the preferable reading: it means, as the end of the play confirms, that Iago has deliberately deceived Emilia. Cam, etc. *warrant* Ridley *know* 4 case] $Q^{1,2}$ *case* Ff *cause* Cam, Craig, Hart, Mason, Ridley, Alexander *case* Delius, Chambers, Kittredge, NCE *cause* 5 fellow.] $F^{1,2}$ *Fellow*, $F^{3,4}$ *Fellow:* $Q^{1,2}$ *fellow:*—

DESDEMONA
I know't: I thank you. You do love my lord.
You have known him long; and be you well assured
He shall in strangeness stand no farther off
Than in a politic distance.
CASSIO Ay, but, lady,
That policy may either last so long,
Or feed upon such nice and waterish diet,
Or breed itself so out of circumstance,
That, I being absent and my place supplied,
My General will forget my love and service.
DESDEMONA
Do not doubt that: before Emilia here
I give thee warrant of thy place. Assure thee,
If I do vow a friendship, I'll perform it
To the last article. My lord shall never rest:
I'll watch him tame and talk him out of patience;
His bed shall seem a school, his board a shrift;
I'll intermingle everything he does
With Cassio's suit. Therefore be merry, Cassio,
For thy solicitor shall rather die
Than give thy cause away.

Enter Othello and Iago and Gentlemen.

EMILIA
Madam, here comes my lord.
CASSIO
Madam, I'll take my leave.
DESDEMONA
Why, stay and hear me speak.
CASSIO
Madam, not now: I am very ill at ease,
Unfit for mine own purposes.

10 I know't:] From Ff. $Q^{1,2}$ *O sir,* Cam, etc. follow F. Chambers *I know it;* Ridley *O sir,* 12 strangeness] From Ff. $Q^{1,2}$ *strangest,* Cam, etc. *strangeness* (=estrangement). Ridley *strangest* farther] From $Q^{1,2}$ Ff. Steevens, etc., Delius, Craig, Chambers, Mason *further* 14 That] Q^1 *The* Cam, etc. *That* Ridley *The* 16 circumstance,] From $Q^{1,2}$. Ff *Circumstances,* Cam, etc. *circumstance,* Chambers, NCE, Alexander *circumstances,* 23 I'll . . . tame] Refers to taming hawks by watching by them and depriving them of sleep. See Sh. Eng., ii 357. 28 thy cause] Q^1 *thee cause:* Editors *thy cause* *Enter . . . Gentlemen.*] From $Q^{1,2}$. Ff Enter Othello, and Iago. Theobald added *at distance* to F. Cam, etc. follow F, adding *at a distance* Chambers, Kittredge, NCE, Alexander follow F. 31 Why,] Q^1 Ff *Why* Q^2 *Nay* Cam *Nay,* Delius, etc. *Why,* 33 purposes.] From Ff. $Q^{1,2}$ *purpose.* Cam, etc. *purposes.* Ridley *purpose.*

DESDEMONA
Well, do your discretion.

Exit Cassio.

IAGO
Ha! I like not that.

OTHELLO
What dost thou say?

IAGO
Nothing, my lord: or if—I know not what.

OTHELLO
Was not that Cassio parted from my wife?

IAGO
Cassio, my lord! No, sure, I cannot think it,
That he would sneak away so guilty-like,
Seeing you coming.

OTHELLO I do believe 'twas he.

DESDEMONA
How now, my lord!
I have been talking with a suitor here,
A man that languishes in your displeasure.

OTHELLO
Who is't you mean?

DESDEMONA
Why, your Lieutenant, Cassio. Good my lord,
If I have any grace or power to move you,
His present reconciliation take;
For if he be not one that truly loves you,
That errs in ignorance and not in cunning,
I have no judgement in an honest face.
I prithee, call him back.

OTHELLO Went he hence now?

DESDEMONA
Yes, faith; so humbled
That he hath left part of his grief with me
To suffer with him. Good love, call him back.

OTHELLO
Not now, sweet Desdemona; some other time.

37 if—] From Ff. Q^1 *if,* Q^2 if,— 40 sneak] Q^1 *sneake* Ff Q^2 *steale* Cam, etc. *steal* Ridley, Alexander *sneak* 41 you] $Q^{1,2}$ $F^{3,4}$ *you* $F^{1,2}$ *your* Cam, etc. *you* Chambers, NCE, Alexander *your* 52 prithee,] Q^1 *preethee* $F^{1,2}$ *prythee* Q^2 $F^{3,4}$ *prethee* Cam, etc. *prithee,* Delius *pr'ythee,* Kittredge, Alexander *prithee* 53 Yes, faith;] $Q^{1,2}$ *Yes faith,* $F^{1,2}$ *I sooth;* $F^{3,4}$ *I, Sooth;* Cam, etc. *Ay, sooth;* Ridley, Kittredge, NCE, Alexander *Yes, faith;* 54 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Ridley *has* grief] From Ff. $Q^{1,2}$ *griefes* Cam, etc. *grief* Ridley *griefs* 55 To suffer] Q^1 *I suffer* Cam, etc. *To suffer* Ridley *I suffer* 56 Desdemona;] F^{1-3} Q^2 Desdemon Editors as for III i 53 (stops differ)

DESDEMONA
But shall't be shortly?
OTHELLO The sooner, sweet, for you.
DESDEMONA
Shall't be to-night at supper?
OTHELLO No, not to-night.
DESDEMONA
To-morrow dinner then?
OTHELLO I shall not dine at home:
I meet the captains at the citadel.
DESDEMONA
Why then to-morrow night; or Tuesday morn;
On Tuesday noon, or night; on Wednesday morn.
I prithee, name the time; but let it not
Exceed three days. I'faith, he's penitent;
And yet his trespass, in our common reason—
Save that, they say, the wars must make examples
Out of their best—is not almost a fault
T' incur a private check. When shall he come?
Tell me, Othello: I wonder in my soul,
What you would ask me that I should deny,
Or stand so mamm'ring on. What! Michael Cassio,
That came a-wooing with you, and so many a time
When I have spoke of you dispraisingly
Hath ta'en your part: to have so much to do
To bring him in! By'r lady, I could do much—

61 or] $Q^{1,2}$ *or* Ff *on* Cam, etc. *or* Chambers, NCE *on* 62 noon,] Ff *noone*, $Q^{1,2}$ *morne*, Cam, etc. *noon*, Ridley *morn*, Wednesday] Q^1 $F^{1,2}$ *Wensday* 63 prithee,] Q^1 *preethee* F^1 *prythee* F^2 *praythee* Q^1 $F^{3,4}$ *prethee* Editors as in l. 52. 64 I'faith,] $Q^{1,2}$ *Ifaith* Ff *Infaith* or *In faith* Cam, etc. *in faith*, Kittredge, Alexander *I'faith*, Chambers, NCE *In faith*, 66 examples] $Q^{1,2}$ *examples*, Ff *example* Cam, etc. *examples* NCE, Alexander *example* Johnson paraphrases *the wars . . . best*—as "The severity of military discipline must not spare the *best men* of their army when their punishment may afford a wholesome *example*." 67 their] From Rowe. $Q^{1,2}$ Ff *her* Cam, Craig, Chambers, Hart, Mason, Ridley, Kittredge, NCE *their* Delius, Alexander *her* Henry Bradley (Sh. Eng., ii 557) cites this case of *her*, with two others, as a possible survival of M.E. *here*, *her*=their. Kellner, 145, makes the same point. Greg: PE, 37, agrees with Hart that *their* could be defended if *wars* is some vague personification; but feels that if there is a slip, it is probably Shakespeare's. 68 T'] Ff *T'* $Q^{1,2}$ *To* Cam, etc. *To* Kittredge, NCE, Alexander T' 70 you would] From Ff. $Q^{1,2}$ *you could* Cam, Chambers, Ridley, NCE, Alexander *you would* Delius, Craig, Hart, Mason, Kittredge *you could* I should] F^{2-4} *I would* Editors *I should* 71 mamm'ring] Ff Q^2 *mam'ring* Q^1 *muttering* Cam, etc. *mammering* Kittredge, NCE, Alexander *mamm'ring* 72 a-wooing] $Q^{1,2}$ $F^{3,4}$ *a wooing* $F^{1,2}$ *a woing* Cam, etc. *a-wooing* Craig, Mason *a wooing* 75 By'r lady,] Q^1 *Birlady* Ff Q^2 *Trust me*, Cam, etc.

OTHELLO
Prithee, no more. Let him come when he will:
I will deny thee nothing.
DESDEMONA Why, this is not a boon:
'Tis as I should entreat you wear your gloves,
Or feed on nourishing dishes, or keep you warm,
Or sue to you to do a peculiar profit
To your own person. Nay, when I have a suit
Wherein I mean to touch your love indeed,
It shall be full of poise and difficult weight,
And fearful to be granted.
OTHELLO I will deny thee nothing:
Whereon I do beseech thee grant me this,
To leave me but a little to myself.
DESDEMONA
Shall I deny you? No: farewell, my lord.
OTHELLO
Farewell, my Desdemona. I'll come to thee straight.
DESDEMONA
Emilia, come. (*To Othello*) Be as your fancies teach you:
Whate'er you be, I am obedient.

Exeunt Desdemona and Emilia.

OTHELLO
Excellent wretch! Perdition catch my soul,
But I do love thee! and when I love thee not,
Chaos is come again.
IAGO
My noble lord!
OTHELLO What dost thou say, Iago?
IAGO
Did Michael Cassio, when you wooed my lady,
Know of your love?

Trust me, Ridley, Alexander *By'r Lady,* much—] Q^2 *much,*— Q^1 Ff *much.* Cam, Chambers, Mason, Hart, Ridley, Kittredge, Alexander *much*— Delius *much* Craig *much.*— NCE *much,*— 76 Prithee,] Q^1 *Preethee* $F^{1, 2}$ *Prythee* Q^2 $F^{3, 4}$ *Prethee* 83 difficult weight,] From Ff Q^2. Q^1 *difficulty,* Cam, etc. follow F. Ridley *difficulty,* 89 come. (*To Othello*) Be] Ff *come; be* $Q^{1, 2}$ *come, be* Jennens added To Othello. Cam, Craig, Hart, Mason *come. Be* Delius, Kittredge, NCE, Alexander *come.—Be* Chambers *come!—Be* Ridley *come; be,* 90 *Exeunt . . . Emilia.*] From $Q^{1, 2}$. Ff Exit. 91 wretch!] Colloquially used as a term of endearment. 93 Chaos . . . again.] According to Flatter, 29, the half-line means a pause as Othello gazes after Desdemona, and before Iago speaks. Bradley, 434-435, interprets Othello's emotion in this Scene as passing only gradually, through surprise, curiosity and grave concern, to jealousy. 94 lord!] $Q^{1, 2}$ Ff *Lord.* Theobald, Cam, etc. *lord,*— Chambers, Alexander *lord!* 95, 96 Did . . . love?] Arranged as in $Q^{1, 2}$.

OTHELLO
He did, from first to last. Why dost thou ask?
IAGO
But for a satisfaction of my thought:
No further harm.
OTHELLO Why of thy thought, Iago?
IAGO
I did not think he had been acquainted with her.
OTHELLO
O, yes, and went between us very oft.
IAGO
Indeed!
OTHELLO
Indeed! ay, indeed. Discern'st thou aught in that?
Is he not honest?
IAGO
Honest, my lord!
OTHELLO
Honest! ay, honest.
IAGO
My lord, for aught I know.
OTHELLO
What dost thou think?
IAGO
Think, my lord!
OTHELLO
Think, my lord! By heaven, he echoes me,
As if there were some monster in his thought
Too hideous to be shown. Thou dost mean something.
I heard thee say but now thou lik'st not that,

In Ff lines end in Cassio . . . *loue?* Editors print as in Q. 95 you] F¹ *he* Editors *you* 96-98 Know . . . thought:] In Q¹, ² l. 97 is one line. Two lines in Ff, ending *last:* . . . *aske?* Flatter, 77, would arrange thus:

Know of your love?
Oth. *He did from first to last:*
Why dost thou ask?
Iago. *But for a satisfaction of my thought* . . .

Chambers had already adopted this division. It allows for a pause after *ask?* Cam, etc. end in *love?* . . . *ask?* . . . *thought?* (or *thought*—) 98 thought:] Q¹ *thoughts.* Editors *thought;* or *thought*— (Ridley *thoughts* . . .:) 100 her.] Q¹, ² *her.* F¹ *hir.* F²⁻⁴ *it.* 101 oft.] Q¹ *often* Cam, etc. *oft.* Ridley, Alexander *often.* 103 ay,] Ff Q² *I* Q¹ omits. Editors *ay,* or *Ay,* 108-110 What . . . me,] As in Q¹, ² Ff. Steevens and others print as one line. Alexander 108-109 as one line. 110 By . . . echoes] From Q¹. Q² *why dost thou ecchoe* Ff *Alas, Thou ecchos't* Editors follow Q¹. 111 his] Q¹ *his* Ff Q² *thy* Editors *his* 112 dost] Q¹ *didst* Cam, etc. *dost* Ridley *didst* 113 but] Q¹, ² *but* Ff *euen* Cam, Delius, Chambers,

When Cassio left my wife. What didst not like?
And when I told thee he was of my counsel
In my whole course of wooing, thou criedst 'Indeed!'
And didst contract and purse thy brow together,
As if thou then hadst shut up in thy brain
Some horrible conceit: if thou dost love me,
Show me thy thought.

IAGO
My lord, you know I love you.

OTHELLO
I think thou dost;
And for I know thou'rt full of love and honesty
And weigh'st thy words before thou giv'st them breath,
Therefore these stops of thine fright me the more.
For such things in a false disloyal knave
Are tricks of custom; but in a man that's just
They're close dilations, working from the heart
That passion cannot rule.

IAGO
For Michael Cassio,
I dare be sworn I think that he is honest.

OTHELLO
I think so too.

Kittredge, NCE *even* Craig, Hart, Mason, Ridley, Alexander *but* lik'st] From $Q^{1,2}$ Ff. Pope *lik'dst* Cam, Chambers, Hart *likedst* Delius, Craig, Mason *lik'dst* Ridley, Kittredge, NCE, Alexander *lik'st* 116 In] $Q^{1,2}$ *In* Ff *Of* Editors *In* 119 conceit:] F^1 *Conceite.* F^{2-4} *conceite,* Q^1 *counsell:* Q^2 *conceit:* Editors *conceit:* or *conceit.* 120] Flatter, 31, thinks the half-line means a pause before Iago answers. In l. 121 Flatter reads *you*— 121 dost;] $Q^{1,2}$ *doest,* 122 thou'rt] $Q^{1,2}$ *thou art* Cam, Hart, Ridley, Kittredge, NCE *thou'rt* Delius, Craig, Chambers, Mason, Alexander *thou art* 123 weigh'st] $Q^{1,2}$ *weighest* Cam, etc. *weigh'st* Chambers *weighest* giv'st] Q^1 *giue* Ff Q^2 *giu'st* Cam, Chambers, Hart *givest* Delius, Craig, Mason, Kittredge, NCE, Alexander *giv'st* Ridley *give* them] Q^1 *em* Q^2 *'em* Cam, etc. *them* Ridley *'em* 124 fright] Q^1 *affright* Cam, etc. *fright* Alexander *affright* 127 They're] $Q^{1,2}$ *They are* Cam, Delius, etc. *They're* Craig, Mason, Kittredge, Alexander *They are* close] $Q^{1,2}$ F^1 *close* F^{2-4} *cold* Editors *close* dilations,] From Ff Q^2. Q^1 *denotements,* Johnson conjectured *delations* which he explained as "accusations." Malone disputed *delations* and its ascribed meaning; but Hart found both in Cockeram's Dictionary, 1642. Johnson's conjecture has had wide acceptance. Kittredge reads *dilations* and explains as 'swellings,' *i.e.*, "emotions that make the heart swell." In our view *dilations* harks back to l. 124 and refers to 'these stops.' Flatter has pointed out how the half-lines indicate Iago's calculated hesitations—'these stops.' *dilatione* is given in Florio as "a dilation, enlarging, . . . *a delay*"; and in Cotgrave *dilation* means a deferring, delaying, etc. In ll. 126-28 Othello says that in a just man, these pent-up hesitations come from the heart and are involuntary (passion cannot rule them). Cam, Delius, Chambers, Craig, Mason, Alexander *delations,* Hart, Kittredge, NCE *dilations,* Ridley *denotements,* 129 be sworn] From Ff Q^2. Q^1 *presume* Cam, etc. *be sworn* Alexander *presume*

IAGO Men should be what they seem;
Or those that be not, would they might seem none!
OTHELLO
Certain, men should be what they seem.
IAGO
Why then I think Cassio's an honest man.
OTHELLO
Nay, yet there's more in this.
I prithee speak to me as to thy thinkings,
As thou dost ruminate, and give thy worst of thoughts
The worst of words.
IAGO Good my lord, pardon me.
Though I am bound to every act of duty,
I am not bound to that all slaves are free to.
Utter my thoughts? Why, say they are vile and false;
As where's that palace whereinto foul things
Sometimes intrude not? Who has a breast so pure,
But some uncleanly apprehensions
Keep leets and law-days, and in session sit
With meditations lawful?
OTHELLO
Thou dost conspire against thy friend, Iago,
If thou but think'st him wronged and mak'st his ear
A stranger to thy thoughts.
IAGO I do beseech you,—
Though I perchance am vicious in my guess,
As, I confess, it is my nature's plague
To spy into abuses, and oft my jealousy
Shapes faults that are not—that your wisdom yet,

130 what] Q^1 *that* Cam, etc. *what* Ridley, Alexander *that* 135 prithee] Q^1 *preethee* Q^2 *prethee* F^1 *prythee* F^{2-4} *pray thee* Delius, Craig, Mason *pray thee,* 136 thy . . . thoughts] From Ff Q^2. Q^1 *the . . . thought,* Cam, etc. *thy . . . thoughts* Ridley *the worst of thought* 137 words.] Q^1 *word.* Cam, etc. *words.* Ridley *word.* 139 that all] From $Q^{1,2}$. Ff *that: All* Editors *that all* free to.] $Q^{1,2}$ *free to,* Ff *free:* Cam, etc. *free to.* Alexander *free to—* 140 thoughts?] From Q^1 Ff. Q^2 *thoughts:* Cam, etc. *thoughts?* Alexander *thoughts.* Why, say] From $Q^{1,2}$. $F^{1,2}$ *Why say,* $F^{3,4}$ *Why say* Editors *Why, say* vile] F^{1-3} *vild,* F^4 *vild* 142 a] $Q^{1,2}$ *a* Ff *that* Cam, etc. *a* NCE, Alexander *that* 143 But some] From $Q^{1,2}$. Ff *Wherein* Editors *But some* 144 session] From $Q^{1,2}$. Ff *Sessions* Cam, Craig, Chambers, Hart, Mason, Ridley, Kittredge *session* Delius, NCE, Alexander *sessions* sit] $Q^{1,2}$ fit. 147 think'st . . . mak'st] From Ff. $Q^{1,2}$ *thinkest . . . makest* Cam, Hart, Mason *think'st . . . makest* Delius, Craig, etc. *think'st . . . mak'st* Chambers *thinkest . . . makest* 151, 152 oft . . . Shapes] From $Q^{1,2}$. Ff *of . . . Shapes* Editors *oft . . . Shapes* 152 that your wisdom yet,] Ff *that your wisdome* Q^2 *that your wisdome yet,* Q^1 *I intreate you then,* Cam, Delius, Craig, Chambers, Hart, Mason, Kittredge,

From one that so imperfectly conceits,
Would take no notice, nor build yourself a trouble
Out of his scattering and unsure observance.
It were not for your quiet nor your good,
Nor for my manhood, honesty, or wisdom,
To let you know my thoughts.

OTHELLO What dost thou mean?

IAGO

Good name in man—and woman—dear my lord,
Is the immediate jewel of their souls.
Who steals my purse steals trash; 'tis something, nothing;
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed.

OTHELLO

By heaven, I'll know thy thoughts.

IAGO

You cannot, if my heart were in your hand;
Nor shall not, whilst 'tis in my custody.

OTHELLO

Ha!

IAGO O, beware, my lord, of jealousy:

NCE follow Q^2. Ridley follows Q^1. Alexander follows F. 153 conceits,] Q^1 *coniects*, Ff Q^2 *conceits*, Either *conceits* (=forms an idea) or *conjects* (=guesses) may be right. Cam, etc. *conceits*, Ridley, Alexander *conjects*, 154 Would] Q^1 *You'd* Cam, etc. *Would* Ridley *You'ld* 155 his] $Q^{1, 2}$ *my* Cam, etc. *his* Ridley *my* scattering] Kellner, 46, suggests *stuttering* Editors *scattering* (=random). 157 or] $Q^{1, 2}$ *or* Ff *and* Cam, etc. *or* Delius, Chambers, NCE *and* 158 What . . . mean?] From Ff Q^2. Q^1 *Zouns*. Cam, etc. *What . . . mean?* Ridley *Zounds!* Alexander *Zounds! What . . . mean? Zouns* may be an interpolation. 159-165] In these lines much proverbial lore is packed. Lines 159, 160 are an improved version of a popular proverb (Tilley: N, 22) based on *Proverbs* xxii 1 (Noble: B, 218). Hunter illustrated ll. 161-165 from a passage in Thos. Wilson's *Arte of Rhetorique*, 1553, which is probably indebted to Erasmus: and Shakespeare perhaps reflected the Bible and Erasmus directly. (Hunter, ii 283.) 159 man—and woman—dear my lord,] F^1 *Man, & woman (deere my Lord)* F^2 Man, and woman (deere my Lord) Q^2 $F^{3, 4}$ *man and woman (dear my Lord)* (Q^2 *deere*). Q^1 *man and woman's deere my Lord;* Booth the actor advocated a pause before and after *woman by means* of which, and his tone, Iago "aims directly as Othello's heart." F^1's punctuation gives a lead in this. See Furness, 174; Flatter: O, 175. 160 their] $Q^{1, 2}$ *our* Cam, etc. *their* Ridley *our* 161] Two lines in Ff, ending *trash: . . . nothing;* One line in $Q^{1, 2}$, which editors follow. 166 By heaven,] From Q^1. Ff Q^2 omit. Editors admit. 169 OTHELLO Ha! IAGO] Q^1 omits. Editors admit. Ha!] F^{1-3} Q^2 *Ha?* F^4 *Ha!* beware, my lord, of] From Ff Q^2. Q^1 *beware* Editors follow F.

It is the green-eyed monster, which doth mock
The meat it feeds on. That cuckold lives in bliss
Who, certain of his fate, loves not his wronger;
But, O, what damnéd minutes tells he o'er
Who dotes, yet doubts, suspects, yet strongly loves!

OTHELLO
O misery!

IAGO
Poor and content is rich, and rich enough;
But riches fineless is as poor as winter
To him that ever fears he shall be poor.
Good God, the souls of all my tribe defend
From jealousy!

OTHELLO Why, why is this?
Think'st thou I'd make a life of jealousy,
To follow still the changes of the moon
With fresh suspicions? No: to be once in doubt
Is once to be resolved. Exchange me for a goat,
When I shall turn the business of my soul
To such exsufflicate and blown surmises
Matching thy inference. 'Tis not to make me jealous

170, 171 the . . . The meat] From Ff (F^{2,4} *green ey'd*). Q^{1} *the greene eyd . . . That meate* Q^{2} *a greene eyd . . . The meat* Cam, etc. follow F^{1}. Ridley follows Q^{1}. For *mock* Theobald suggested *make* and this was supported or adopted by Hanmer, Johnson, Monck Mason, Malone, Collier, Keightley, Grant White, etc. Flatter: O, 189, now proposes *mock* as an intensivum of *make* Schmidt glosses this use of *mock* under his definition 2a: to deride, ridicule, etc.; it comes rather under his 2c: to illude, deceive, beguile, tantalize. More light was thrown when Hunter and Staunton suggested that jealousy's *meat* on which it feeds is not the object of jealousy but the jealous man himself. The "green-eyed monster" alludes to the cat. A paraphrase is: "It is the green-eyed monster which illudes and tantalizes its victim" (possessed of jealousy). Flatter: O, 202, quotes two lines from Spenser's *Hymne in Honour of Love* to which Sh. seems to be indebted. Lines 267-270 (Collier: *Spenser*, vol. v, p. 194) illustrate Othello's case and help to confirm the explanation given above. 174 strongly] From Q^{1,2}. Ff *soundly* Knight, Kinnear, etc., Chambers *fondly*. Cam, Hart, Ridley, Mason, Kittredge, Alexander *strongly* Delius, Craig, NCE *soundly* 177 fineless] =infinite. 179 God,] Q^{1} *God*, Ff *Heauen*, Q^{2} *heauen*, Cam, etc. *heaven*, Ridley, Alexander *God*, 181 I'd] Q^{1,2} *I'de* Ff *I'ld* Cam, Chambers, Hart, Ridley, Kittredge *I'ld* Delius, Craig, Mason, NCE, Alexander *I'd* 184 Is once] From Q^{1,2}. Ff *Is* Editors *Is once* 186 exsufflicate] Q^{1,2} F$^{1-3}$ *exufflicate*, F^{4} *exufflicated*, Hanmer, etc. *exsuffolate* Kinnear *exsúfflated* Editors *exsufflicate* Nares derives from Low Latin *ex-sufflare* =contemnere, despuere; and explains as "contemptible, abominable." Schmidt glosses as probably synonymous to *blown*, =empty, unsubstantial, frivolous. The meaning seems to be 'inflated.' This is the only example of the word. blown] From Q^{1,2}. F^{1} *blow'd* F$^{2-4}$ *blowed* Editors *blown* 187 jealous]

To say my wife is fair, feeds well, loves company,
Is free of speech, sings, plays and dances:
Where virtue is, these are more virtuous.
Nor from mine own weak merits will I draw
The smallest fear or doubt of her revolt;
For she had eyes, and chose me. No, Iago,
I'll see before I doubt; when I doubt, prove;
And on the proof, there is no more but this:
Away at once with love or jealousy!

IAGO

I am glad of this; for now I shall have reason
To show the love and duty that I bear you
With franker spirit. Therefore, as I am bound,
Receive it from me. I speak not yet of proof.
Look to your wife. Observe her well with Cassio;
Wear your eyes thus, not jealous nor secure.
I would not have your free and noble nature
Out of self-bounty be abused: look to't.
I know our country disposition well:
In Venice they do let God see the pranks
They dare not show their husbands; their best conscience
Is not to leave't undone, but keep't unknown.

OTHELLO

Dost thou say so?

IAGO

She did deceive her father, marrying you;
And when she seemed to shake and fear your looks,
She loved them most.

OTHELLO And so she did.

IAGO Why, go to then!

She that so young could give out such a seeming,
To seel her father's eyes up close as oak—

From $Q^{1,2}$ $F^{3,4}$. $F^{1,2}$ *Iealious*, 188 feeds well,] From $Q^{1,2}$ Ff. Dr. Walker would omit on metrical and other grounds. Admitted in Cam, Delius, Craig, Chambers, Hart, Mason, Ridley, Kittredge, NCE, Alexander. 189 dances:] From Ff. $Q^{1,2}$ *dances well;* Flatter: O, 179, thinks Q's *well* was added to make up the line but robs *sings* of its stress. *sings* can still be stressed if *well* is preserved. The objection to *well* is that Othello would hardly so qualify his statement. Cam, etc. *dances well;* Chambers *dances*. Kittredge *dances well*. Dr. Walker finds F's omission of *well* unaccountable and erroneous. 190 are more] From $Q^{1,2}$ F^{1}. $F^{3,4}$ *are most* 193 chose] Q^{2} *chosen* 197 this;] Ff *this:* $Q^{1,2}$, Ridley *it*, Cam, etc. *it;* Delius *it:* NCE *this*, Chambers, Alexander *this;* 202 eyes] Ff *eyes*, $Q^{1,2}$ *eie* Cam, etc. *eye* NCE, Alexander *eyes* jealous] $F^{1,2}$ *Iealious*, 206 God] Q^{1} *God* Ff *Heauen* Cam, etc. *heaven* Ridley, Alexander *God* 207] Two lines in Ff, ending *Husbands. . . . Conscience*, not] Q^{1} omits. Editors *not* 208 leave't] Q^{1} *leaue* Cam, etc. *leave't* Ridley *leave* keep't] Q^{2} *keepe't* Q^{1} *keepe* Ff *kept* Cam, etc. *keep't*

Much will be seen in that. In the meantime,
Let me be thought too busy in my fears—
As worthy cause I have to fear I am—
And hold her free, I do beseech your honour.

OTHELLO
Fear not my government.

IAGO
I once more take my leave. *Exit.*

OTHELLO
This fellow's of exceeding honesty,
And knows all qualities, with a learnéd spirit,
Of human dealings. If I do prove her haggard,
Though that her jesses were my dear heart-strings,
I'd whistle her off and let her down the wind
To prey at fortune. Haply, for I am black
And have not those soft parts of conversation
That chamberers have, or for I am declined
Into the vale of years,—yet that's not much—
She's gone; I am abused, and my relief
Must be to loathe her. O curse of marriage,
That we can call these delicate creatures ours,
And not their appetites! I had rather be a toad,
And live upon the vapour of a dungeon,
Than keep a corner in the thing I love
For others' uses. Yet, 'tis the plague of great ones;
Prerogatived are they less than the base:
'Tis destiny unshunnable, like death.
Even then this forkéd plague is fated to us
When we do quicken. Look where she comes.

Enter Desdemona and Emilia.

263 qualities,] From Q^1. Ff *Quantities* Q^2 *quantities*, Editors *qualities*, spirit,] Q^2 *spirit*, $Q^{1,3}$ Ff *spirit* or *Spirit* Cam, etc. *spirit*, Kittredge *spirit* 264 human] Q^1 *humaine* Ff Q^2 *humane* Editors *human* dealings.] Q^1 *dealing:* Cam, etc. *dealings.* or *dealings;* Ridley, Alexander *dealing*. haggard,]=an untamed hawk. Here it means unfaithful. 265 jesses] Straps by which the hawk was attached. 266 I'd] $Q^{1,3}$ *Ide* Ff *I'ld* whistle her off] The falconer dispatched the hawk by whistling and sending her off against the wind. 267 Haply,] From Ff. $Q^{1,2}$ *Happily*, Editors *Haply*, 270 vale] Q^1 *valt* 275 of] Ff *of* $Q^{1,2}$ *in* Cam, etc. *of* Ridley *in* 276 the] Ff *the* $Q^{1,2}$ *a*, Cam, etc. *the* Ridley *a* 277 of] $Q^{1,2}$ *of* Ff *to* Cam, etc. *of* Chambers *to* 280 forkéd plague]=cuckold's horns. 281 When . . . quicken.]=when we are born. Look where she comes.] From Ff. $Q^{1,2}$ Desdemona *comes*, Cam, Chambers, Ridley, Kittredge *Desdemona comes:* Delius *Look, where she comes.* Craig, Mason *Look! where she comes.* Hart, NCE, Alexander *Look where she comes:* (NCE *comes*, Alexander *comes.*)

If she be false, O, then heaven mocked itself!
I'll not believe't.

DESDEMONA How now, my dear Othello!
Your dinner, and the generous islanders
By you invited, do attend your presence.

OTHELLO
I am to blame.

DESDEMONA Why do you speak so faintly?
Are you not well?

OTHELLO
I have a pain upon my forehead here.

DESDEMONA
Faith, that's with watching: 'twill away again.
Let me but bind it hard, within this hour
It will be well.

OTHELLO Your napkin is too little:

He puts the handkerchief from him; and it drops.

Let it alone. Come, I'll go in with you.

DESDEMONA
I am very sorry that you are not well.

Exeunt Othello and Desdemona.

282 O, . . . mocked itself!] $Q^{1,2}$ *O then heauen mocks it selfe,* Ff *Heauen mock'd it selfe:* Malone's explanation in which Steevens concurred was that Heaven in forming Desdemona and suffering her beauty to be sullied by her impurity, renders its labours fruitless. Flatter, who prefers the F text, summarises thus: "If Desdemona prove to be false then Heaven itself is false . . ." (Flatter: O, 194). Othello's mind (see l. 281) is carried back to the creation and birth of the individual; and *mocked* therefore seems the better reading. Editors follow Q. 283 believe't.] $Q^{1,2}$ *beleeue it.* Cam, etc. *believe't* Delius, Craig, Chambers, Mason, Ridley, Alexander *believe it.* 284 islanders] From Ff. $Q^{1,2}$ *Ilander* Editors *islanders* 286 to blame.] From $Q^{1,2}$ $F^{2,4}$. $F^{1,3}$ *too blame.* Editors *to blame.* 286, 287 Why . . . well?] One line in $Q^{1,2}$, Ridley. 286 Why . . . faintly?] From Ff. (F^1 *faintl*) $Q^{1,2}$ *Why is your speech so faint?* Cam, etc. follow F. Hart, Ridley follow Q. 289 Faith,] From Q^1. Ff Q^2 *Why* Cam, etc. *Faith,* NCE *Why,* 290 it hard,] Q^1, Ridley *your head,* Cam, etc. *it hard,* 291 well.] Q^1 *well againe.* Cam, etc. *well.* Ridley, *well again. He puts . . . drops.*] Added by Steevens. The S.D. might come better after *alone.* Rowe similarly added She drops her handkerchief.; and Granville-Barker in GB 4, p. 55, adopts Hart's text, who here follows Rowe, as also does Craig. Mason follows Steevens. Chambers, after l. 293, Exeunt Othello and Desdemona. She drops the napkin. Cam, following Capell, adds He puts the handkerchief from him; and she drops it.; and this is adopted by Ridley, Kittredge and Alexander. Delius omits S.D., but gives versions in footnotes. NCE follows Steevens. Skillan makes Desdemona drop the handkerchief whilst solicitously occupying herself with Othello. Emilia in l. 315 says that Desdemona allowed the handkerchief to fall by negligence; but Desdemona cannot have been aware of this. 293 *Exeunt . . . Desdemona.*] From $Q^{1,2}$,

EMILIA
I am glad I have found this napkin.
This was her first remembrance from the Moor.
My wayward husband hath a hundred times
Wooed me to steal it; but she so loves the token,
For he conjúred her she should ever keep it,
That she reserves it evermore about her
To kiss and talk to. I'll have the work ta'en out,
And give't Iago. What he'll do with it
Heaven knows, not I;
I nothing but to please his fantasy.

Enter Iago.

IAGO
How now! What do you here alone?

EMILIA
Do not you chide: I have a thing for you.

IAGO
You have a thing for me? It is a common thing—

EMILIA
Ha!

IAGO
To have a foolish wife.

EMILIA
O, is that all? What will you give me now
For that same handkerchief?

IAGO What handkerchief?

EMILIA
What handkerchief!
Why, that the Moor first gave to Desdemona;
That which so often you did bid me steal.

IAGO
Hast stol'n it from her?

after l. 294. $F^{1,2}$ Exit after l. 292; $F^{3,4}$ Exeunt after l. 292. 300 to.] F^1 *too.* have] $Q^{1,2}$ *ha* Cam, etc. *have* Alexander *ha* 301, 302] Divided as in $Q^{1,2}$ Ff. Following Johnson, l. 301 ends at *Iago:* (or *Iago.*) in Delius, Craig, Chambers, Mason, Kittredge. Cam, Hart, NCE, Alexander divide as in Q F. 301 he'll] From $Q^{1,2}$. Ff *he will* Cam, etc. *he will* Alexander *he'll* 303 nothing . . . please] Ff Q^2 *nothing, but to please* Q^1 *nothing know, but for* Cam, etc. *nothing but to please* Ridley follows Q^1. *Enter Iago.*] At l. 302 in $Q^{1,2}$. 306 You have a] From Ff. $Q^{1,2}$ *A* Cam, etc. *A* Chambers, Alexander follow F. a thing . . . thing—] $Q^{1,2}$ in one line (Q^1 *thing.*) Two lines in Ff *You . . . me?* and *It is . . . thing—* Cam, etc. follow Q, ending *thing—* Alexander follows F, ending *thing!* 308 wife.] Ff Q^2 *wife.* Q^1 *thing.* Editors *wife.* 310, 311 handkerchief] Q^1 *handkercher?* Q^2 *handkerchiefe?* Ff *Handkerchiefe?* or *Handkerchiefe.* 314 stol'n] From F^{1-3}. F^4 *stollen* $Q^{1,2}$ *stole* Cam, etc. *stol'n* Chambers, Ridley *stolen* Alexander *stole*

EMILIA
No, faith; she let it drop by negligence,
And, to the advantage, I being here took't up.
Look, here it is.
IAGO A good wench: give it me.
EMILIA
What will you do with't, that you have been so earnest
To have me filch it?
IAGO (*snatching it*) Why, what's that to you?
EMILIA
If it be not for some purpose of import,
Give't me again. Poor lady, she'll run mad
When she shall lack it.
IAGO
Be not acknown on't: I have use for it.
Go, leave me.

Exit Emilia.

I will in Cassio's lodging lose this napkin,
And let him find it. Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ. This may do something.
The Moor already changes with my poison:
Dangerous conceits are in their natures poisons
Which at the first are scarce found to distaste,
But with a little act upon the blood,

315 No, faith;] $Q^{1,2}$ *No faith,* Ff *No: but* Editors *No, faith;* (Delius *faith:* Chambers *faith!*). 316 here] Craig, Mason *there,* took't] Q^2 *tooke it* Chambers *took it* 317 here it is.] From $Q^{1,2}$. Ff *heere 'tis.* Editors follow Q. Flatter: O, 177, advocates using F's text, the actress pausing on *here* as she produces the handkerchief from behind her. 318, 319] Divided as by Theobald. Prose in Ff. Q^1 ends lines in *bin . . . it?*; Q^2 in *it, . . . it?* Cam, etc. follow Theobald. Ridley follows Q^1. 318 with't,] $Q^{1,2}$ *with it,* Cam, etc. *with't,* Chambers, Ridley *with it,* 319 (*snatching it*)] Added by Rowe. Cam, etc. Snatching it. *or* Snatches it. Chambers omits. what's] From $Q^{1,2}$. Ff *what is* Cam, etc. *what's* Chambers, NCE *what is* 320 If it] From Q^1 Ff. Q^2 *If't* Cam, Ridley *If 't* Delius, etc. *If it* 321 Give't me] Ff *Giu't me* $Q^{1,2}$ *Give mee't* Cam, etc. *Give't me* Ridley, Alexander *Give me't* Chambers *Give it me* 323, 324 Be . . . me.] One line in $Q^{1,2}$. Two in Ff, ending *on't: . . . me.* 323 not . . . on't:] From Ff. Q^1 *not you knowne on't,* Q^2 *not you acknowne on't,* Cam, etc. follow F. Ridley follows Q^1. Kittredge follows Q^2. 327 jealous] F^1 *iealious,* 329 The . . . poison:] Q^1 omits, either by compositor's error, or, as Flatter: O, 176, would explain, because Q^1's editor, puzzled by the repetition *poison . . . poisons,* eliminated l. 329 (whereas l. 330 clarifies l. 329, which must stand). Editors admit. poison:] F^{2-4} *poysons:* 332 act upon] Q^1 *art, vpon* Editors *act upon*

That liv'st to make thine honesty a vice!
O monstrous world! Take note, take note, O world,
To be direct and honest is not safe.
I thank you for this profit, and from hence
I'll love no friend sith love breeds such offence.

OTHELLO
Nay, stay:—thou shouldst be honest.

IAGO
I should be wise; for honesty's a fool,
And loses that it works for.

OTHELLO By the world,
I think my wife be honest, and think she is not;
I think that thou art just, and think thou art not.
I'll have some proof. Her name, that was as fresh
As Dian's visage, is now begrimed and black
As mine own face. If there be cords, or knives,
Poison, or fire, or suffocating streams,
I'll not endure it. Would I were satisfied!

IAGO
I see, sir, you are eaten up with passion.
I do repent me that I put it to you.
You would be satisfied?

OTHELLO Would! nay, I will.

IAGO
And may: but, how? how satisfied, my lord?
Would you, the supervisor, grossly gape on?
Behold her topped?

OTHELLO Death and damnation! O!

Hart *be wi'* Kittredge *b' wi'* Chambers, Ridley, NCE, Alexander *buy* mine] Q^2 *my* office.] $Q^{1, 2}$ *office,*— Cam, etc. *office.* Delius, Chambers *office.*— Ridley *office,* . . . 380 liv'st] $Q^{1, 2}$ *liuest* Ff *lou'st* Cam, Chambers, Hart *livest* Delius, Craig, Mason, Ridley, Kittredge *liv'st* NCE *lov'st* 381 world! Take] From Ff. $Q^{1, 2}$ *world, take* Cam, etc. follow F. Ridley *world, take* 384 sith] Ff *sith* $Q^{1, 2}$ *since* Cam, etc. *sith* Ridley *since* 385 stay:—] Rowe *stay*— $Q^{1, 2}$ *stay,* Ff *stay:* Iago's rhyme *hence : offence* is meant to indicate a (pretended) period to the talk, and Iago prepares to depart. Hence, there must be a pause after *stay:* as Rowe appreciated and Flatter, 36, 150, emphasises. Cam, Hart *stay:* Delius *stay.*— Craig, Mason *stay;* Chambers *stay!* Ridley *stay,* Kittredge, NCE, Alexander *stay.* 387-395 OTHELLO By . . . satisfied! IAGO] Q^1 omits. Editors admit. 390 Her] Q^3 *her* Ff *My* Editors *Her* 395 sir,] Ff omit. Editors admit. 397 Would!] F^1 *Would?* $Q^{1, 2}$ F^{2-4} *Would,* Cam, etc. *Would!* Ridley *Would,* Kittredge *Would?* nay, I] From $Q^{1, 2}$. Ff *Nay, and I* Cam, etc. follow Q^1. Alexander follows F. 399 you, the supervisor,] From Capell. Q^1 *you, the superuisor* Q^2 *you, the superuision* Ff *you the super-vision* Editors follow Capell. on?] Ff *on?* $Q^{1, 2}$ *on,* Cam, Ridley, Kittredge *on?* Delius *on,*— Craig, Mason *on;* Chambers *on,* Hart, NCE, Alexander *on*— 400 topped?] F^1 *top'd?* F^{2-4}

IAGO
It were a tedious difficulty, I think,
To bring them to that prospect. Damn them then,
If ever mortal eyes do see them bolster
More than their own! What then? how then?
What shall I say? Where's satisfaction?
It is impossible you should see this,
Were they as prime as goats, as hot as monkeys,
As salt as wolves in pride, and fools as gross
As ignorance made drunk. But yet, I say,
If imputation and strong circumstances
Which lead directly to the door of truth
Will give you satisfaction, you might have't.
OTHELLO
Give me a living reason she's disloyal.
IAGO
I do not like the office:
But sith I am entered in this cause so far,
Pricked to't by foolish honesty and love,
I will go on. I lay with Cassio lately,
And being troubled with a raging tooth,
I could not sleep.
There are a kind of men so loose of soul
That in their sleeps will mutter their affairs.
One of this kind is Cassio.
In sleep I heard him say 'Sweet Desdemona,
Let us be wary, let us hide our loves;'
And then, sir, would he gripe and wring my hand,
Cry 'O sweet creature!' and then kiss me hard,
As if he plucked up kisses by the roots,

topp'd? $Q^{1,2}$ *topt?* Cam, Delius, Chambers, Ridley, Kittredge, NCE, Alexander *topp'd?* Craig, Mason, Hart *tupp'd?* damnation!] Ff *damnation.* $Q^{1,2}$ *damnation*— Cam, etc. *damnation!* Ridley *damnation.* . . . 402 bring them] From F^1. F^{2-4} *bring* $Q^{1,2}$ *bring em* Cam, etc. *bring them* Ridley *bring 'em* Damn them] From Ff. $Q^{1,2}$ *dam em* Cam, etc. *damn* (or *Damn*) *them* or *them,* Ridley *damn 'em* 403 do] $Q^{1,2}$ *did* Cam, etc. *do* Ridley *did* 407 goats, . . . monkeys,] Lecherous animals. See note to IV i 253. 412 might] From Ff. $Q^{1,2}$ *may* Cam, Craig, Mason, Hart, Ridley, Kittredge *may* Delius, Chambers, NCE, Alexander *might* have't] From Ff. $Q^{1,2}$ *ha't.* Cam, etc. *have't.* Delius, Craig, Chambers, Mason *have it.* 413 she's] Ff *she's* $Q^{1,2}$ *that she's* Editors *she's* 415 in] Ff *in* $Q^{1,2}$ *into* Cam, etc. *in* Ridley *into* 418-422 And . . . Cassio.] As arranged by Pope. Four lines in $Q^{1,2}$, ending *sleep,* . . . *soule,* . . . *affaires,* . . . Cassio: In Ff, *tooth,* . . . *men,* . . . *mutter* . . . Cassio: Editors follow Pope. 424 wary,] Q^1 *merry,* Editors *wary,* 426 Cry 'O] $Q^{1,2}$ *Cry out,* Ff *Cry, oh* Cam, etc. *Cry 'O* Delius *Cry,*— *'O* Craig, Mason *Cry, 'O,* NCE *Cry, 'O* Ridley *Cry out* and] $Q^{1,2}$ *and*

That grew upon my lips. Then laid his leg
Over my thigh, and sighed, and kissed, and then
Cried 'Curséd fate that gave thee to the Moor!'
OTHELLO
O monstrous! monstrous!
IAGO Nay, this was but his dream.
OTHELLO
But this denoted a foregone conclusion.
'Tis a shrewd doubt, though it be but a dream.
IAGO
And this may help to thicken other proofs
That do demónstrate thinly.
OTHELLO I'll tear her all to pieces.
IAGO
Nay, but be wise: yet we see nothing done;
She may be honest yet. Tell me but this:
Have you not sometimes seen a handkerchief
Spotted with strawberries in your wife's hand?
OTHELLO
I gave her such a one: 'twas my first gift.
IAGO
I know not that: but such a handkerchief—
I am sure it was your wife's—did I to-day
See Cassio wipe his beard with.
OTHELLO If it be that,—
IAGO
If it be that, or any that was hers,
It speaks against her with the other proofs.
OTHELLO
O, that the slave had forty thousand lives!
One is too poor, too weak for my revenge.

Ff omit. Cam, etc. admit. NCE, Alexander omit. 428-430] Ff end lines in *Thigh,* . . . *Fate,* . . . *Moore.* 428 Then] $Q^{1, 2}$ *then* Ff omit. Editors admit. 429, 430 Over . . . sighed, . . . kissed, . . . Cried] From $Q^{1, 2}$ (*Cried,*). Ff *ore* . . . *sigh,* . . . *kisse,* . . . *cry* Cam, etc. follow Q, with various stops. NCE *Over* . . . *sigh,* . . . *kiss;* . . . *Cry,* 430] Quotation marks added by editor. 432 denoted] Q^{1} *deuoted* 433 'Tis . . . dream.] Q^{1} ends l. 432 *conclusion,* and treats l. 433 as first line of Iago's speech. Cam, etc. follow F. Ridley, Alexander follow Q^{1}. 436 but] $Q^{1, 2}$ *but* Ff *yet* Editors *but* 438, 441 handkerchief] Q^{1} *handkercher,* 439, 442 wife's] $Q^{1, 2}$ Ff *wiues* Chambers, Kittredge *wive's* 443 If it] Ff *If it* $Q^{1, 2}$ *If't* Cam, etc. *If it* Ridley, Kittredge *If't* that,—] $Q^{1, 2}$ Ff *that.* Rowe's dash, generally adopted. 444 any . . . hers,] $Q^{1, 2}$ *any, it was hers,* F^{1} *any, it was hers.* F^{2-4} *any, if 'twas hers,* In this line Malone suggested that *that* had been written *yt* in the MS., and was misprinted *it* Many editors followed Malone. Greg: PE, 37, agreed that *that* made the line smoother and more logical, but thought *it* intended. Walker: TP p. 20,

Now do I see 'tis true. Look here, Iago:
All my fond love thus do I blow to heaven.
'Tis gone.
Arise, black vengeance, from the hollow hell!
Yield up, O love, thy crown and hearted throne
To tyrannous hate! Swell, bosom, with thy fraught,
For 'tis of aspics' tongues!

IAGO Yet be content.

OTHELLO
O, blood, blood, blood!

IAGO
Patience, I say: your mind perhaps may change.

OTHELLO
Never, Iago. Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb, but keeps due on
To the Propontic and the Hellespont;
Even so my bloody thoughts, with violent pace,
Shall ne'er look back, ne'er ebb to humble love,
Till that a capable and wide revenge
Swallow them up. (*He kneels.*) Now, by yond marble heaven,
In the due reverence of a sacred vow
I here engage my words.

supports *that* Editors *that* 448 do I] Q^2 *I doe* 449 heaven.] $Q^{1,2}$ *heauen,*— 450 'Tis gone.] Separate line in Pope, Cam, etc. Ends l. 449 in $Q^{1,2}$ Ff, Ridley. 451 the . . . hell!] $Q^{1,2}$ *thy . . . Cell,* Ff *the . . . hell,* (or *Hell,*) Bethell in *Sh. Survey* 5, pp. 75, 80, prefers the F reading, considering that it is supported by the general run of diabolical imagery in the play. Cam, Hart, Ridley *thy . . . cell!* Delius, Craig, Chambers, Mason, Kittredge, NCE, Alexander *the . . . hell!* (or *hell.*) 454 Yet] Ff *Yet* $Q^{1,2}$ *Pray* Cam, etc. *Yet* Ridley *Pray* content.] Here Q^1 adds S.D.: he kneeles. Q^2 adds after *tongues!* Ff omit. Cam, etc. omit. Chambers adds Kneels. after *tongues!* 455 blood, blood, blood!] From Ff. $Q^{1,2}$ *blood,* Iago, *blood.* Cam, etc. follow F. Ridley follows Q. 456 perhaps] From $Q^{1,2}$. Ff omit. Editors admit. 457-464 Iago. . . . heaven,] Q^1 omits. Editors admit. Pope omitted as "an unnatural excursion in this place." Swinburne: SS, 182 f., describes the passage as a "prodigal afterthought" proper to Othello who "has the passion of a poet closed in . . . and shut up behind the passion of a hero." Bradley, 430 f., considers the passage part of the original composition. Shakespeare is here indebted to Holland's *Pliny*, Tome i, bk. ii, end of ch. 97, p. 43. 457] Two lines in Q^2, ending Iago; . . . *Sea,* 459 Ne'er feels] Q^2 *Ne'r feels* $F^{1,2}$ *Neu'r keepes* $F^{3,4}$ *Ne're keeps* Kellner, 156, maintains that neither *feels* nor *keeps* is the right word. Cam, etc. *Ne'er feels* Chambers *Ne'er keeps* 462 ne'er . . . ne'er] $F^{1,2}$ *neu'r . . . neu'r* Q^2 $F^{3,4}$ *ne're . . . ne're* Editors *ne'er . . . ne'er* 464 (*He kneels.*)] Rowe added after l. 465. $Q^{1,2}$ Ff omit. See note to l. 454. Delius, Craig, Mason, Kittredge, Alexander have S.D. for kneeling after *up.* Cam, Hart, Ridley, NCE have S.D. for kneeling after *vow.*, l. 465. Chambers omits. 466 words.] From $Q^{1,2}$ F^1. F^{2-4} Ff *words*—

IAGO Do not rise yet. *Kneels.*
Witness, you ever-burning lights above,
You elements that clip us round about,
Witness that here Iago doth give up
The execution of his wit, hands, heart,
To wronged Othello's service! Let him command,
And to obey shall be in me remorse,
What bloody business ever.

They rise.

OTHELLO I greet thy love,
Not with vain thanks, but with acceptance bounteous,
And will upon the instant put thee to't.
Within these three days let me hear thee say
That Cassio's not alive.

IAGO
My friend is dead: 'tis done at your request.
But let her live.

OTHELLO Damn her, lewd minx! O, damn her!
Come, go with me apart: I will withdraw,
To furnish me with some swift means of death
For the fair devil. Now art thou my Lieutenant.

IAGO
I am your own for ever. *Exeunt.*

Kneels.] $Q^{1,2}$ *Iago* kneeles. Q^1 after l. 468; Q^2 after l. 466. Ff omit. Cam, etc. have S.D. for kneeling at l. 466; NCE at l. 468. 467 you] Q^1 F^{1-3} *you* Q^2 *the* F^4 *your* Editors *you* 470 execution] Q^1 *excellency* Editors *execution* hands,] $Q^{1,2}$ *hand*, Ff *hands*, Cam, etc. *hands*, Ridley *hand*, 472 be in me remorse,] From Ff Q^2. Q^1 *be remorce*, Editors follow F. Dr. Walker thinks the text is here corrupt and that F's reading is a makeshift to fill out the Q reading. Pope read *Not to obey* Theobald *Nor to obey* NED defines *remorse* as "solemn obligation." In *Venus and Adonis*, l. 257, *remorse*=pity; and in *Lucrece*, l. 562, *remorselesse*=pitiless. To obey shall arise from pity for Othello. 473 business ever] From Ff. $Q^{1,2}$ *worke so euer*. Cam, etc. follow F. Ridley *work soever. They rise.*] $Q^{1,2}$ Ff omit. Capell added Rising. Cam, etc. They rise. Delius, Craig, Chambers omit. 478, 479 My . . . live.] Divided as in Capell. Two lines in $Q^{1,2}$, ending *dead:* . . . *liue*. Three in Ff, ending *dead:* . . . *Request*. . . . *liue:* Cam, etc. follow Capell. Alexander has *That Cassio's . . . dead;* as one line, and *'Tis done . . . live.* another. 478 at your] From Ff. $Q^{1,2}$ *as you* Cam, etc. *at your* Ridley *as you* 479 Damn . . . her!] Two lines in Ff, ending *Minx:* . . . *her.* O, damn her!] $Q^{1,2}$ *O dam her*, Ff *O damne her, damne her.* Cam, etc. follow Q. NCE, Alexander follow F. 482] Two lines in Ff, ending *Diuell.* . . . *Lieutenant.*

SCENE IV. CYPRUS. BEFORE THE CASTLE.

Enter Desdemona, Emilia, and Clown.

DESDEMONA Do you know, sirrah, where Lieutenant Cassio lies?
CLOWN I dare not say he lies anywhere.
DESDEMONA Why, man?
CLOWN He's a soldier; and for one to say a soldier lies, 'tis stabbing.
DESDEMONA Go to: where lodges he?
CLOWN To tell you where he lodges is to tell you where I lie.
DESDEMONA Can anything be made of this?
CLOWN I know not where he lodges; and for me to devise a lodging, and say he lies here or he lies there, were to lie in mine own throat.
DESDEMONA Can you inquire him out and be edified by report?
CLOWN I will catechize the world for him; that is, make questions and by them answer.
DESDEMONA Seek him, bid him come hither. Tell him I have moved my lord on his behalf and hope all will be well.
CLOWN To do this is within the compass of man's wit, and therefore I will attempt the doing it. *Exit.*
DESDEMONA
Where should I lose the handkerchief, Emilia?
EMILIA
I know not, madam.
DESDEMONA
Believe me, I had rather have lost my purse
Full of crusadoes: and, but my noble Moor

SCENE IV.] $Q^{1,2}$ omit. Ff Scæna Quarta. CYPRUS. . . . CASTLE.] Added by editor after Dyce. *Emilia,*] $Q^{1,2}$ Emilla Ff Æmilia, The speech-prefixes in this Sc. in Q^1 are: Des., Desd.; Clo.; Em.; Oth.; Iag.; Bian. In F^1: Des.; Clow., Clo.; Æmil.; Oth.; Iago; Cassio, Cas.; Bian., Bianca. 1 Lieutenant] $Q^{1,2}$ *Leiutenant* 4 CLOWN] Q^1 omits. He's] Ff *He's* $Q^{1,2}$ *He is* Cam, Chambers, Kittredge, NCE, Alexander *He's* Delius, Craig, Mason, Hart, Ridley *He is* 'tis] Ff *'tis* $Q^{1,2}$ *is* Cam, etc. *is* Chambers, NCE, Alexander *'tis* 7, 8 CLOWN To . . . this?] Q^1 omits. Editors admit. 10 lies here . . . there,] From Ff. $Q^{1,2}$ *lies there,* Editors follow F. 10, 11 mine own] Q^1 *my* Cam, etc. *mine own* Ridley *my* 16 on] Ff *on* $Q^{1,2}$ *in* Cam, etc. *on* Delius, Craig, Mason, Hart *in* 17 man's wit,] Q^1 *a man,* Cam, etc. *man's wit,* Ridley *a man,* 18 I will] From Ff. Q^1 *I'le* Q^2 *Ile* Cam, etc. *I will* Kittredge *I'll* it.] Ff *it.* $Q^{1,2}$ *of it.* Cam, etc. *it.* Kittredge *of it. Exit.*] From $Q^{1,2}$. F^{1-3} Exit Clo. F^4 Exit Clown. 19 the] Ff *the* $Q^{1,2}$ *that* Cam, etc. *that* Chambers, NCE, Alexander *the* handkerchief,] Q^1 *handkercher* 21 have lost] From Ff. $Q^{1,2}$ *loose* Cam, etc. *have lost.* Ridley, Alexander *lose* 22 crusadoes:] Portuguese coins, current in

Is true of mind and made of no such baseness
As jealous creatures are, it were enough
To put him to ill thinking.

EMILIA Is he not jealous?

DESDEMONA
Who, he? I think the sun where he was born
Drew all such humours from him.

EMILIA Look, where he comes.

DESDEMONA
I will not leave him now till Cassio
Be called to him.

Enter Othello.

How is't with you, my lord?

OTHELLO
Well, my good lady. (*Aside*) O, hardness to dissemble!
How do you, Desdemona?

DESDEMONA Well, my good lord.

OTHELLO
Give me your hand: this hand is moist, my lady.

DESDEMONA
It yet has felt no age nor known no sorrow.

OTHELLO
This argues fruitfulness and liberal heart:
Hot, hot, and moist. This hand of yours requires
A sequester from liberty, fasting and prayer,
Much castigation, exercise devout;
For here's a young and sweating devil here
That commonly rebels. 'Tis a good hand,
A frank one.

DESDEMONA You may, indeed, say so;
For 'twas that hand that gave away my heart.

OTHELLO
A liberal hand: the hearts of old gave hands;
But our new heraldry is hands, not hearts.

England and bearing a cross. Illustrated in Douce, ii 270. 24, 25 jealous] $F^{1, 2}$ *Iealious* 28, 29] Divided as by Steevens. In $Q^{1, 2}$ lines end in *now*, . . . *Lord?* In Ff *be* . . . *Lord?* Editors follow Steevens. 28 till] Q^1 *Let* 29 *Enter Othello.*] As in Dyce. After *him.* l. 27 in $Q^{1, 2}$; after *comes.* in F^1. F^{2-4} differ. Cam, etc. insert after *him.* Kittredge, NCE, Alexander after *comes.* is't] Ff *is't* $Q^{1, 2}$ *is it* Cam, etc. *is't* Hart *is it* 30 (*Aside*)] Added by Hanmer. 32] Two lines in Ff, ending *hand.* . . . *Lady.* 33 yet has] From $Q^{1, 2}$. Ff *hath* Cam, etc. *yet has* Kittredge, NCE, Alexander *yet hath* 35 Hot, hot,] Q^1 *Not hot* Editors *Hot, hot,* 36 prayer,] Ff *Prayer,* $Q^{1, 2}$ *praying,* Cam, etc. *prayer,* Ridley *praying,* 38 here's] Daniel

DESDEMONA
I cannot speak of this. Come now, your promise.
OTHELLO
What promise, chuck?
DESDEMONA
I have sent to bid Cassio come speak with you.
OTHELLO
I have a salt and sorry rheum offends me:
Lend me thy handkerchief.
DESDEMONA
Here, my lord.
OTHELLO
That which I gave you.
DESDEMONA
I have it not about me.
OTHELLO
Not?
DESDEMONA
No, faith, my lord.
OTHELLO
That's a fault. That handkerchief
Did an Egyptian to my mother give:
She was a charmer, and could almost read
The thoughts of people. She told her, while she kept it
'Twould make her amiable and subdue my father
Entirely to her love, but if she lost it
Or made a gift of it, my father's eye
Should hold her loathéd and his spirits should hunt
After new fancies. She dying gave it me,

there's Editors *here's* 43 our new heraldry] Interpreted by Warburton as an allusion to James I's creation in 1611 of Baronets who were authorised to bear in their coat of arms a bloody hand. If the interpretation is true, the passage must be a late insertion; but opinions on it have been much divided. In ll. 42, 43 reference is made to the union of hearts demonstrated by handfasting: *cf. Tempest* III i 89, 90. Othello's meaning is that in those later days there was joining of hands without union of hearts. *heraldry* is here used figuratively to mean the outward show. 44 I . . . promise.] Two lines in Ff, ending *this: . . . promise.* Come now,] Q^1 *come, come,* Q^2 *come now* Ff *Come, now.* Cam, etc. follow F. Ridley follows Q^1. 47 sorry] From Ff. $Q^{1, 2}$ *sullen* Cam, etc. *sorry* Ridley *sullen* Onions glosses *sullen* as depressing. 48, 54 handkerchief] Q^1 *handkercher* 52 Not?] Ff *Not?* $Q^{1, 2}$ *Not.* Editors *Not?* 53 faith,] Q^1 *faith* Ff Q^2 *indeed,* Cam, etc. *indeed,* Ridley, Alexander *faith,* 55 Egyptian] See note to v ii 219. The Gipsies, noted for necromancy, were thought to come from Egypt. See Furness, 222. *mummy* in l. 73 does not mean that the two peoples are not here confused. 59 Entirely . . . it] Last line on H4*v* in Q^1 and repeated as first line on I*r*. 61 loathéd] Ff Q^2 *loathed,* Q^1 *lothely,* Cam, etc. *loathed* Chambers *loathëd*

And bid me, when my fate would have me wived,
To give it her. I did so: and take heed on't;
Make it a darling like your precious eye;
To lose't or give't away were such perdition
As nothing else could match.

DESDEMONA Is't possible?

OTHELLO
'Tis true: there's magic in the web of it.
A sibyl, that had numbered in the world
The sun to course two hundred compasses,
In her prophetic fury sewed the work;
The worms were hallowed that did breed the silk;
And it was dyed in mummy which the skilful
Conserved of maidens' hearts.

DESDEMONA I'faith, is't true?

OTHELLO
Most veritable: therefore look to't well.

DESDEMONA
Then would to God that I had never seen't!

OTHELLO
Ha! wherefore?

DESDEMONA
Why do you speak so startingly and rash?

OTHELLO
Is't lost? Is't gone? Speak, is't out o' th' way?

DESDEMONA
Heaven bless us!

Ridley, Kittredge *loathly*, Alexander *loathely*, 63 wived,] Ff *Wiu'd* $Q^{1,2}$ *wiue*, Cam, etc. *wive*, Delius, Chambers *wived*, NCE *wiv'd*. Furness remarks, p. 221, that *wived* is the same construction as *loathed* in l. 62. *Cf. womaned* l. 195. Importance has been attached to the form of the verb: *have me wive* would mean the giving of the handkerchief as a betrothal gift before marriage; and *have me wived* means giving at marriage. See Furness, 363, 364. The point affects the play's time-scheme: on which see Introduction. 66 lose't] $F^{1,2}$ *loose't*, $F^{3,4}$ *loos't*, $Q^{1,2}$ *loose*, Cam, etc. *lose't* Chambers *lose it* Ridley *lose*, 70 The . . . course] From Ff Q^2. Q^1 *The Sun to make* Editors follow F 73 which] Q^1 *with* Editors *which* 74 Conserved] From Ff. Q^1 *Conserues* Q^2 *Concerue* Cam, etc. follow F. Ridley *Conserve* Conserved= made into a conserve for medical and magical purposes, on which see Nares, 590. I'faith,] Q^1 *Ifaith* Ff *Indeed?* Q^2 *Indeed*, Cam, etc. *Indeed!* Ridley *I'faith*, Kittredge *I'faith?* Alexander *I'faith!* 76 to God] From $Q^{1,2}$. F^1 *to Heauen*, F^{2-4} *the Heaven*, Cam, Chambers, Hart, Ridley, Kittredge, NCE, Alexander *to God* Delius, Craig, Mason *to heaven* seen't!] F^1 *seene't?* F^{2-4} *seene't*. $Q^{1,2}$ *seene it*. Cam, etc. *seen't!* Delius *seen't*. Craig, Chambers, Mason, Hart *seen it!* 78 rash?] Q^1 *rashly*. Editors *rash?* 79 is't] $Q^{1,2}$ *is it* Cam, etc. *is it* NCE *is't* Alexander *Is't* o' th'] $Q^{1,2}$ *o' the* Cam, etc. *o' the* Chambers *of the* Kittredge, NCE, Alexander *o' th'* 80 Heaven] Ff Q^2 omit. Editors

OTHELLO
Say you?
DESDEMONA
It is not lost: but what and if it were?
OTHELLO
How!
DESDEMONA
I say, it is not lost.
OTHELLO
Fetch't, let me see't. 85
DESDEMONA
Why, so I can, sir, but I will not now.
This is a trick to put me from my suit.
Pray you, let Cassio be received again.
OTHELLO
Fetch me the handkerchief: my mind misgives.
DESDEMONA
Come, come; 90
You'll never meet a more sufficient man.
OTHELLO
The handkerchief!
DESDEMONA I pray, talk me of Cassio.
OTHELLO
The handkerchief!
DESDEMONA A man that all his time
Hath founded his good fortunes on your love,
Shared dangers with you,— 95
OTHELLO
The handkerchief!
DESDEMONA
I'faith, you are to blame.
OTHELLO
'Zounds! *Exit.*

admit. 83 How!] Ff *How?* $Q^{1,2}$ *Ha.* Cam, etc. *How!* or *How?* Ridley *Ha!* 85 see't.] $Q^{1,2}$ *see it,* Cam, Chambers, Hart, Ridley *see it,* Delius, Craig, Mason, Kittredge, etc. *see't.* 86 sir,] Ff omit. Editors admit. 88 Pray you,] $Q^{1,2}$ *I pray* Cam, etc. *Pray you,* Delius, Ridley *I pray* 89] Two lines in Ff, ending *Handkerchiefe, . . . mis-giues.* the] $Q^{1,2}$ *that* Cam, etc. *the* Delius, Ridley *that* 89, 92 etc. handkerchief] Q^{1} *handkercher* 90, 91 Come . . . man.] Divided as by Capell. One line in $Q^{1,2}$. Prose in Ff. Editors follow Capell. 92, 93 DESDEMONA I . . . handkerchief!] Q^{1} Des. *I . . . handkercher.* Ff Q^{2} omit. Editors admit. 95 you,—] Steevens' dash, generally adopted. $Q^{1,2}$ Ff *you.* Chambers *you.* 97 I'faith,] Q^{1} *Ifaith* Ff *Insooth,* Q^{2} *In sooth* Cam, etc. *In sooth,* Ridley, Alexander *I'faith,* to blame.] From Q^{2} F^{4}. $Q^{1,2}$ F^{1-3} *too blame.* Editors *to blame* 98 'Zounds!] Q^{1} *Zouns.* Ff Q^{2} *Away.* Cam, etc. Away! Ridley, Alexander *Zounds!* NCE *'Zounds! Exit.*] $Q^{1,2}$ Exit. Ff

EMILIA
Is not this man jealous?
DESDEMONA
I ne'er saw this before.
Sure there's some wonder in this handkerchief.
I am most unhappy in the loss of it.
EMILIA
'Tis not a year or two shows us a man.
They are all but stomachs and we all but food:
They eat us hungerly, and when they are full
They belch us. Look you, Cassio and my husband.

Enter Cassio and Iago.

IAGO
There is no other way: 'tis she must do't.
And, lo, the happiness! Go and importune her.
DESDEMONA
How now, good Cassio! What's the news with you?
CASSIO
Madam, my former suit: I do beseech you
That by your virtuous means I may again
Exist, and be a member of his love
Whom I with all the office of my heart
Entirely honour: I would not be delayed.
If my offence be of such mortal kind
That nor my service past, nor present sorrows,
Nor purposed merit in futurity,
Can ransom me into his love again,
But to know so must be my benefit:
So shall I clothe me in a forced content
And shut myself up in some other course
To fortune's alms.
DESDEMONA Alas, thrice-gentle Cassio!
My advocation is not now in tune;
My lord is not my lord, nor should I know him
Were he in favour as in humour altered.

Exit Othello. 99 jealous?] $F^{1, 2}$ *Iealious?* 100 ne'er] Q^1 *ne're* Q^2 *nere* $F^{1, 2}$ *neu'r* $F^{3, 4}$ *never* Editors *ne'er* 102 of it.] Q^1 omits. Editors admit. 104 but] =only. All men are only stomachs, etc. 106] Two lines in Ff, ending *vs. . . . Husband. Enter . . . Iago.*] After l. 102 in $Q^{1, 2}$; after *us.* in l. 106 in Ff. Cam, etc. insert after *husband.* Kittredge, NCE, Alexander after *us.* 107 do't.] Ff *doo't:* or *do't.* $Q^{1, 2}$ *doe it:* Cam, etc. *do't:* Chambers *do it.* Ridley *do it:* Kittredge, Alexander *do't.* NCE *do't;* 113 office] Q^1 *duty* Cam, etc. *office* Ridley *duty* 116 nor my] From F^1. F^{2-4} Q^2 *not my* Q^1 *neither* Cam, etc. *nor my* Ridley, Kittredge *neither* 121 shut] Q^1 *shoote* various emendations, as *shape myself upon; set* or *shift myself upon; suit,* etc.; but the meaning is

So help me every spirit sanctified,
As I have spoken for you all my best
And stood within the blank of his displeasure
For my free speech! You must awhile be patient.
What I can do I will; and more I will
Than for myself I dare. Let that suffice you.

IAGO
Is my lord angry?

EMILIA He went hence but now,
And certainly in strange unquietness.

IAGO
Can he be angry? I have seen the cannon
When it hath blown his ranks into the air,
And, like the devil, from his very arm
Puffed his own brother; and is he angry?
Something of moment then. I will go meet him.
There's matter in't indeed if he be angry.

DESDEMONA
I prithee do so.

Exit Iago.

Something sure of state,
Either from Venice or some unhatched practice
Made démonstrable here in Cyprus to him,
Hath puddled his clear spirit; and in such cases
Men's natures wrangle with inferior things,
Though great ones are their object. 'Tis even so;
For let our finger ache, and it indues
Our other healthful members even to a sense
Of pain. Nay, we must think men are not gods.
Nor of them look for such observancy
As fits the bridal. Beshrew me much, Emilia,
I was, unhandsome warrior as I am,

clear: *shut myself up in=confine myself in* or *to* 129 awhile] From F¹, ², Q¹, ², F³, ⁴ *a while* Cam, etc. *awhile* NCE *a while* 137 is he] From Ff. Q¹, ² *can he be* Cam, Delius, Craig, Mason, Hart, Ridley, Kittredge *can he be* Chambers, NCE, Alexander *is he* 140 prithee] Q¹ *preethee* F¹, ² *prythee* Q², F³, ⁴ *prethee* Cam, etc. *prithee*, Delius *pr'ythee*, Kittredge, Alexander *prithee* *Exit Iago.*] As in Capell. Ff after l. 139 Exit. Q¹, ² omit. Cam, etc. follow Capell. NCE follows F. 141, 142 unhatched . . . demonstrable] =undeveloped treason brought to light. 145-148 Though . . . gods,] Five lines in Q¹, ², ending *obiect*, . . . *ake*, . . . *members*, . . . *thinke*, . . . *gods*, 145 Though] Q¹, ² *Tho* 146 indues] Q¹, ² Ff, Kittredge, Alexander *endues* 147 a] Q¹, ² *that* Ff *a* Cam, etc. *that* Chambers, NCE, Alexander *a* 149 observancy] F¹ *obseruancie* Q¹, ² *obseruances* F²⁻⁴ *observance* Cam, etc. *observancy* Ridley *observances* 151 unhandsome warrior] From Q¹, ² Ff. Kellner, l,

Arraigning his unkindness with my soul;
But now I find I had suborned the witness
And he's indicted falsely.

EMILIA
Pray heaven it be state-matters, as you think,
And no conception nor no jealous toy
Concerning you.

DESDEMONA
Alas the day, I never gave him cause!

EMILIA
But jealous souls will not be answered so:
They are not ever jealous for the cause,
But jealous for they're jealous. 'Tis a monster
Begot upon itself, born on itself.

DESDEMONA
Heaven keep that monster from Othello's mind!

EMILIA
Lady, amen.

DESDEMONA
I will go seek him. Cassio, walk hereabout.
If I do find him fit, I'll move your suit,
And seek to effect it to my uttermost.

CASSIO
I humbly thank your ladyship.

Exeunt Desdemona and Emilia.

Enter Bianca.

BIANCA
Save you, friend Cassio!

CASSIO What make you from home?
How is't with you, my most fair Bianca?
I'faith, sweet love, I was coming to your house.

classifies as unintelligible. Desdemona calls herself *warrior* as Othello called her in II i 179; and *unhandsome* as unfairly thinking of him. 154 indicted] From Collier. $Q^{1,2}$ Ff, Delius *indited* 155-157] In Ff lines end in *bee . . . Conception, . . . you.* 156, 159 jealous] $F^{1,2}$ *Iealious* 160 jealous] F^{1} *iealious* 161 they're] From Ff. $Q^{1,2}$ *they are* Cam, etc. *they are* Chambers, NCE *they're* 'Tis] $Q^{1,2}$ *tis* Ff *It is* Cam, etc. *'tis* Kittredge, Alexander *'Tis* Chambers, NCE *It is* 163 that] $Q^{1,2}$ *that* Ff *the* Cam, etc. *that* Chambers, NCE *the* 165 hereabout.] $F^{3,4}$ *hereabout:* $Q^{1,2}$ *here about,* $F^{1,2}$ *heare about:* Cam, etc. *hereabout:* Craig, Mason *hereabout;* Chambers *hereabout!* Kittredge *here about.* Alexander *hereabout.* 168 *Exeunt . . . Emilia.*] After ll. 166, 167 in $Q^{1,2}$. In Ff, after l. 167, Exit. Editors insert after l. 168. *Enter Bianca.*] As in Ff Q^{2}. After Cassio! l. 169 in Q^{1}. Editors insert after l. 168. 170 is't] Ff *it's* $Q^{1,2}$ *is it* Editors *is it* 171 I'faith,] Q^{1} *Ifaith* Ff Q^{2} *Indeed* Cam, etc. *I'faith,* NCE *Indeed,*

BIANCA
And I was going to your lodging, Cassio.
What, keep a week away? Seven days and nights?
Eight score eight hours? And lovers' absent hours,
More tedious than the dial eight score times?
O weary reck'ning!
CASSIO Pardon me, Bianca.
I have this while with leaden thoughts been pressed;
But I shall in a more continuate time
Strike off this score of absence. Sweet Bianca,

Giving her Desdemona's handkerchief.

Take me this work out.
BIANCA O Cassio, whence came this?
This is some token from a newer friend.
To the felt absence now I feel a cause.
Is't come to this? Well, well.
CASSIO Go to, woman!
Throw your vile guesses in the devil's teeth,
From whence you have them. You are jealous now
That this is from some mistress, some remembrance.
No, by my faith, Bianca.
BIANCA Why, whose is it?
CASSIO
I know not, sweet: I found it in my chamber.
I like the work well. Ere it be demanded—
As like enough it will—I'd have it copied.
Take it, and do't; and leave me for this time.
BIANCA
Leave you! Wherefore?
CASSIO
I do attend here on the General;

176 O] Ff Q² *Oh* Q¹ *No* Editors *O* 177 leadcn] Q¹ *laden* Editors *leaden* 178 continuate] From Ff Q² (=uninterrupted). Q¹ *conuenient* Cam, etc. *continuate* Ridley *convenient* 179 *Giving . . . handkerchief.*] Added by Rowe, generally adopted. 181, 182 friend. . . . now] Q¹ *friend, To the felt absence, now* Q² *friend To the felt absence, now* Ff *Friend, To the felt-Absence: now* Cam, Hart, Ridley, Alexander *friend: To the felt absence now* Delius, Chambers, Kittredge *friend. To the felt absence now* Craig, Mason, NCE *friend; To the felt absence now* 183 Well, well.] Q¹ omits. Editors admit. 184 vile] Ff *vilde* or *vild* 187 by my faith,] From Q¹. Ff Q² *in good troth* Cam, etc. follow Q¹. Delius, Craig, Chambers, Mason, NCE follow F. 188] Two lines in Ff, ending *neither: . . . Chamber,* sweet:] Q¹, ² *sweete,* Ff *neither:* Cam, etc. follow Q. Delius, Chambers, Alexander follow F. 190 I'd] Q¹, ² *I'de* Ff *I would* Cam, Chambers, Hart, Ridley *I'ld* Delius, Craig, Mason, NCE *I'd* Kittredge, Alexander *I would*

And think it no addition, nor my wish,
To have him see me womaned.
BIANCA Why, I pray you?
CASSIO
Not that I love you not.
BIANCA But that you do not love me.
I pray you, bring me on the way a little;
And say if I shall see you soon at night.
CASSIO
'Tis but a little way that I can bring you;
For I attend here: but I'll see you soon.
BIANCA
'Tis very good; I must be circumstanced. *Exeunt.*

ACT IV

SCENE I. CYPRUS. BEFORE THE CASTLE.

Enter Othello and Iago.

IAGO
Will you think so?
OTHELLO Think so, Iago!
IAGO What,
To kiss in private?
OTHELLO An unauthorized kiss.
IAGO
Or to be naked with her friend in bed
An hour or more, not meaning any harm?
OTHELLO
Naked in bed, Iago, and not mean harm!
It is hypocrisy against the devil.
They that mean virtuously and yet do so,
The devil their virtue tempts and they tempt heaven.

195, 196 BIANCA Why . . . not.] Q^1 omits. Editors admit. 201 *Exeunt.*] From $Q^{1, 2}$. Ff Exeunt omnes. ACT IV SCENE I.] Q^1 Actus. 4. Q^2 Actus 4. Scæna I. Ff Actus Quartus. Scena Prima. CYPRUS. . . . CASTLE.] Added by editor. *Enter Othello and Iago.*] From Ff. $Q^{1, 2}$ Enter *Iago* and *Othello*. The speech-prefixes in this Sc. in Q^1 are: Iag., Ia.; Oth.; Cas.; Bian.; Lod.; Des., Desd. In F^1: Iago, Iag.; Oth., Othe., Othello; Cas., Cassio; Bian.; Lodo., Lod.; Des. 1, 2 What, . . . private?] Arranged by Capell. One line in $Q^{1, 2}$ Ff. Editors follow Capell. 2 kiss.] $Q^{1, 2}$ *kisse*. Ff *kisse?* 3, 5 in bed] Ff *in bed* $Q^{1, 2}$ *abed* Cam, Chambers, Mason, Kittredge, NCE *in bed* Delius Craig *a-bed* Hart *a-bed . . . in bed*, Ridley, Alexander *abed*

IAGO
So they do nothing, 'tis a venial slip.
But if I give my wife a handkerchief—
OTHELLO
What then?
IAGO
Why, then, 'tis hers, my lord; and being hers,
She may, I think, bestow't on any man.
OTHELLO
She is protectress of her honour too.
May she give that?
IAGO
Her honour is an essence that's not seen;
They have it very oft that have it not:
But for the handkerchief—
OTHELLO
By heaven, I would most gladly have forgot it.
Thou said'st—O, it comes o'er my memory,
As doth the raven o'er the infected house,
Boding to all—he had my handkerchief.
IAGO
Ay, what of that?
OTHELLO That's not so good now.
IAGO What
If I had said I had seen him do you wrong?
Or heard him say—as knaves be such abroad,
Who having, by their own importunate suit,
Or voluntary dotage of some mistress,
Convincéd or supplied them, cannot choose
But they must blab—
OTHELLO Hath he said anything?
IAGO
He hath, my lord; but be you well assured,
No more than he'll unswear.

9 So] $Q^{1,3}$ *So* Ff *If* Cam, Chambers, Hart, Ridley, Kittredge, Alexander *So* Delius, Craig, Mason, NCE *If* 10 handkerchief—] From Rowe. Q^1 *handkercher.* Q^2 *handkerchiefe.* $F^{1,2,4}$ *Handkerchiefe.* F^3 *Handkerchiffe.* Editors follow Rowe. 18 handkerchief—] Rowe's dash for Ff Q^{2v}s full point. Q^1 *handkercher.* 21 infected] From $Q^{1,3}$. Ff *infectious* Cam, etc. *infected* Delius, Chambers, NCE *infectious* 22 handkerchief.] Q^1 *handkercher.* 23, 24 What ... wrong?] Divided by Dyce. One line in $Q^{1,3}$ Ff. Cam, etc. follow Dyce. Delius follows Q F. 25-29 as ... blab—] In brackets in $F^{1,3}$ Q^3. 25 as ... abroad,] In brackets in Q^1. 27 Or] Q^1 *Or by the* Cam, etc. *Or* Ridley *Or by the* 28 Convincéd or] From Q^1 Ff. Q^2 *Contured, or* Editors follow Q^1 F. Keightley *Convinced her and* 29 blab—] Jennens's dash. Q^1 $F^{3,4}$ *blab.* $F^{1,2}$ Q^2 *blab.*) Cam, etc. *blab*— or *blab,*— Delius, Craig, Hart *blab.*

OTHELLO What hath he said?

IAGO
Faith, that he did—I know not what he did.

OTHELLO
What? what?

IAGO
Lie—

OTHELLO With her?

IAGO With her, on her: what you will.

OTHELLO Lie with her! lie on her!—We say lie on her, when they belie her.—Lie with her! 'Zounds, that's fulsome! Handkerchief —confessions—handkerchief! To confess, and be hanged for his labour; first, to be hanged, and then to confess. I tremble at it. Nature would not invest herself in such shadowing passion without some instruction. It is not words that shakes me thus. Pish! Noses, ears and lips. Is't possible? Confess? Handkerchief? O devil!

Falls in a trance.

IAGO
Work on,
My medicine, work! Thus credulous fools are caught;
And many worthy and chaste dames even thus,
All guiltless, meet reproach. What, ho! my lord!
My lord, I say! Othello!

Enter Cassio.

How now, Cassio!

CASSIO
What's the matter?

32 Faith,] Q^1 *Faith* Ff *Why*, Q^2 *Why* Cam, etc. *Faith*, NCE *Why*, did—] $Q^{1, 2}$ *did*— Ff *did:* Editors *did*— 33 What? what?] From Ff. Q^1 *But what?* Q^2 *What?* Cam, etc. follow F. Ridley follows Q^1. 34 Lie—] Rowe's dash. $Q^{1, 2}$ Ff *Lye*. Editors *Lie*— With her, on] Ff *With her? On* $Q^{1, 2}$ *With her, on* Editors follow Q. 35 her!—] $Q^{1, 2}$ Ff *her?* Cam, Delius, Hart, Ridley *her!*— Craig, Mason, NCE *her!* Chambers, Kittredge, Alexander *her?* 36 'Zounds,] Q^1 *Zouns*, Ff Q^2 omit. Cam, etc. admit. Delius, Craig, Chambers, Mason, Hart omit. 36, 37 Handkerchief—...handkerchief!] Ff *Handkerchiefe:* ... *Handkerchiefe*. Q^2 *handkerchiefs*, ... *handkerchiefs:* Q^1 *handkerchers*, ... *handkerchers*. Cam, etc. *Handkerchief*— ... —*handkerchief!*— (with various stops). Chambers *Handkerchief!* ... *Handkerchief!* Ridley *Handkerchiefs*—...—*handkerchiefs!*— 37-42 To confess, ... devil!] Q^1 omits. Editors admit. 42 *Falls ... trance.*] From Ff Q^2. Q^1 He fals downe. 43-47 Work ... Othello!] Prose in $Q^{1, 2}$. Ff, Editors verse. 44 medicine, work!] $Q^{1, 2}$ *medicine, worke:* Ff *Medicine workes.* Editors *medicine, work!* (or *work.*) 47 *Enter Cassio.*] After Cassio! in $Q^{1, 2}$. Editors place after *Othello!* as in Ff.

IAGO
My lord is fall'n into an epilepsy.
This is his second fit; he had one yesterday.
CASSIO
Rub him about the temples.
IAGO No, forbear;
The lethargy must have his quiet course.
If not, he foams at mouth, and by and by
Breaks out to savage madness. Look, he stirs.
Do you withdraw yourself a little while,
He will recover straight. When he is gone,
I would on great occasion speak with you.

Exit Cassio.

How is it, General? Have you not hurt your head?
OTHELLO
Dost thou mock me?
IAGO I mock you! No, by heaven.
Would you would bear your fortune like a man!
OTHELLO
A hornéd man's a monster and a beast.
IAGO
There's many a beast then in a populous city,
And many a civil monster.
OTHELLO
Did he confess it?
IAGO Good sir, be a man:
Think every bearded fellow that's but yoked
May draw with you. There's millions now alive
That nightly lie in those unproper beds
Which they dare swear peculiar. Your case is better.
O, 'tis the spite of hell, the fiend's arch-mock,
To lip a wanton in a secure couch,
And to suppose her chaste! No, let me know;
And knowing what I am, I know what she shall be.

51 No, forbear;] Ff omit. Editors admit. 54 savage madness.] Sir St. Clair Thomson, 300, points out that this sometimes follows an epileptic fit; Bucknill does the same, but states that Iago's designation of the fit was a lie. 57 *Exit Cassio.*] After *me?* in l. 59 in Q^2. Q^1 Ff omit. Editors place after l. 58. 59 you! No, by] $Q^{1, 2}$ *you? no by* Ff *you not, by* Cam, etc. *you! no, by* Ridley *you? no, by* Kittredge, Alexander *you? No, by* Chambers, NCE *you not, by* 60 fortune] Ff *Fortune* $Q^{1, 2}$ *fortunes* Cam, etc. *fortune* Ridley *fortunes* 64 it?] $Q^{1, 2}$ omit. Cam, etc. *it?* Ridley omits *it* 66 draw] Continues the imagery of animals yoked together, pulling a cart or plough. 67 lie] Q^1 *lyes* Editors *lie*

OTHELLO
O, thou art wise: 'tis certain.
IAGO Stand you awhile apart;
Confine yourself but in a patient list.
Whilst you were here o'erwhelméd with your grief—
A passion most unsuiting such a man—
Cassio came hither. I shifted him away,
And laid good 'scuse upon your ecstasy;
Bade him anon return and here speak with me;
The which he promised. Do but encave yourself,
And mark the fleers, the gibes and notable scorns,
That dwell in every region of his face;
For I will make him tell the tale anew,
Where, how, how oft, how long ago and when
He hath and is again to cope your wife.
I say, but mark his gesture. Marry, patience;
Or I shall say y' are all in all in spleen,
And nothing of a man.
OTHELLO Dost thou hear, Iago?
I will be found most cunning in my patience;
But—dost thou hear?—most bloody.
IAGO That's not amiss;
But yet keep time in all. Will you withdraw?

Othello withdraws.

Now will I question Cassio of Bianca,
A huswife that by selling her desires
Buys herself bread and clothes. It is a creature
That dotes on Cassio; as 'tis the strumpet's plague

73 awhile] From Q¹. Ff Q² *a while* Cam, etc. *awhile* NCE *a while* 75 here o'erwhelméd] Ff *heere, o're-whelmed* Q² *here orewhelmed* Q¹ *here ere while, mad* Cam, etc. *here o'erwhelmed* Delius, Kittredge *here, oer-whelmed* 76 unsuiting] Q¹ *vnsuting* Q² *vnfitting* Ff *resulting* Theobald, Cam, etc. *unsuiting* Kittredge *unfitting* 78 'scuse upon] Q² *scuse vpon* Q¹ *scuse, vpon* F¹ *scuses vpon* F²⁻⁴ *scuses on* Editors '*scuse upon* 79 Bade] Q¹ *Bid* Ff Q² *Bad* Cam, etc. *Bade* Chambers *Bad* return] Q¹, ² *retire*, Cam, etc. *return* Ridley *retire* 80 Do] Q¹, ² omit. Cam, etc. *Do* Ridley omits. 81 fleers,] Q¹ *Ieeres*, Q² *geeres*, Cam, etc. *fleers*, Ridley *jeers*, gibes] Q¹ *Iibes*, 85 hath] Q¹, ² *has*, Cam, etc. *hath* or *hath*, Ridley *has* 87 y' are] From Ff. Q¹, ² *You are* Cam, etc. *you are* NCE *you're* 91 *Othello withdraws.*] Added by Rowe. Delius, Alexander follow Rowe. Craig, Mason Othello goes apart. Chambers Othello hides. Cam, Hart, Ridley, Kittredge, NCE Othello retires. 93 huswife] From Q¹, ² Ff. Cam, etc. *housewife* Kittredge, Alexander *huswife* 94 clothes.] Q¹ *cloathes:* Q² *cloathes;* F¹, ² *Cloath.* F³, ⁴ *Cloth.* Cam, etc. *clothes:* Craig, Mason, Alexander *clothes;* Chambers, Kittredge, NCE *clothes.*

To beguile many and be beguiled by one.
He, when he hears of her, cannot refrain
From the excess of laughter. Here he comes.

Enter Cassio.

As he shall smile, Othello shall go mad;
And his unbookish jealousy must construe
Poor Cassio's smiles, gestures and light behaviour,
Quite in the wrong. How do you now, Lieutenant?

CASSIO
The worser that you give me the addition
Whose want even kills me.

IAGO
Ply Desdemona well, and you are sure on't.
Now, if this suit lay in Bianca's power,
How quickly should you speed!

CASSIO Alas, poor caitiff!

OTHELLO
Look, how he laughs already!

IAGO
I never knew a woman love man so.

CASSIO
Alas, poor rogue! I think, i'faith, she loves me.

OTHELLO
Now he denies it faintly and laughs it out.

IAGO
Do you hear, Cassio?

OTHELLO Now he importunes him
To tell it o'er. Go to: well said, well said.

IAGO
She gives it out that you shall marry her.
Do you intend it?

97 refrain] From $Q^{1,2}$. Ff *restraine* Cam, etc. *refrain* Alexander *restrain* 98 *Enter Cassio.*] Placed as in Ff. After l. 96 in $Q^{1,2}$. Cam, etc. place after *comes.*; Chambers after *wrong*, l. 102; Alexander after *laughter.* 100 construe] $Q^{1,2}$ *conster* Ff *conserue* Cam, etc. *construe* Ridley, Kittredge, NCE *conster* 101 behaviour,] From $Q^{1,2}$. Ff *behauiours* Cam, etc. follow Q. Chambers, NCE, Alexander follow F. 102 now,] Ff omit. Cam, etc. admit. NCE omits. 106 power,] From $Q^{1,2}$. Ff *dowre*, Cam, etc. *power*, Delius, Alexander *dower*, 107 caitiff!] Ff *Caitiffe*. Q^1 *Catiue*. Q^2 *catiue*. Editors *caitiff!* 109 a] Ff omit. Cam, Chambers, Ridley, Kittredge, Alexander *a* Delius, Craig, Mason, Hart, NCE omit. 110 i'faith,] Q^1 *ifaith* Ff Q^2 *indeed* Cam, etc. *i'faith*, NCE *indeed*, 112, 113 Now . . . o'er.] $Q^{1,2}$ *Now . . . on*, in one line (Q^2 *on;*) 113 well said, well said.] From Ff. $Q^{1,2}$ *well said.* Editors follow F.

CASSIO
Ha, ha, ha!
OTHELLO
Do you triumph, Roman? Do you triumph?
CASSIO I marry her! What, a customer! I prithee, bear some charity to my wit: do not think it so unwholesome. Ha, ha, ha!
OTHELLO So, so, so. They laugh that wins.
IAGO Faith, the cry goes that you shall marry her.
CASSIO Prithee say true.
IAGO I am a very villain else.
OTHELLO Have you scored me? Well.
CASSIO This is the monkey's own giving out. She is persuaded I will marry her, out of her own love and flattery, not out of my promise.
OTHELLO Iago beckons me; now he begins the story.
CASSIO She was here even now. She haunts me in every place. I was t'other day talking on the sea-bank with certain Venetians; and thither comes the bauble, and, by this hand, she falls me thus about my neck—
OTHELLO Crying 'O dear Cassio!' as it were. His gesture imports it.
CASSIO So hangs and lolls and weeps upon me; so hales and pulls me. Ha, ha, ha!

117 you . . . you] From $Q^{1,2}$. Ff *ye . . . you* Cam, etc. follow Q. NCE follows F. 118, 119] Prose in Pope. Two lines in Q^1, ending *wit, . . . ha.* Three in Q^2, ending *Customer; . . . wit, . . . ha.* Three in Ff, ending *beare . . . it . . . ha.* Q^1 omits *What, a customer!* Editors print in prose, admitting *What, a customer!* with various stops. 118 I marry her!] $Q^{1,2}$ *I marry her?* Ff *I marry.* Editors follow Q. I prithee,] $Q^{1,2}$ *I prethee* $F^{1,2}$ *prythee* F^3 *prethee* F^4 *prithee* Cam, etc. *I prithee,* Delius *I pr'ythee,* Kittredge *Prithee* Chambers, NCE *Prithee,* 120 They] Q^1 omits. Cam, etc. admit. Ridley, Kittredge omit. wins.] $Q^{1,2}$ *wins.* F^{1-3} *winnes.* F^4 *win.* Cam, Delius, Craig, Chambers, Mason, Hart, NCE *win.* Ridley, Kittredge, Alexander *wins.* 121 Faith,] Q^1 *Faith* $F^{1,2}$ *Why* Q^2 $F^{2,4}$ *Why,* Cam, etc. *Faith,* NCE *Why,* that] Q^1 omits. Cam, etc. admit. Ridley omits. shall] $F^{1,2}$ omit. Cam, etc. admit. Alexander omits. 122 Prithee] From F^4. $F^{1,2}$ *Prythee* Q^1 *Preethee* Q^2 F^3 *Prethee* Cam, Craig, Chambers, Mason, Hart, Ridley, Kittredge, Alexander *Prithee,* or *Prithee* Delius *Pr'ythee,* 124 Have] Ff *Haue* $Q^{1,2}$ *Ha* Cam, etc. *Have* Alexander *Ha* scored me? Well.] From F^1 Q^2. Q^1 *stor'd me well.* F^{2-4} *scoar'd me; Well* Editors follow F^1. 125-127] Prose in $Q^{1,2}$. Three lines in Ff, ending *out: . . . her . . . promise.* Editors prose. 128 beckons] F^1 *becomes* 130 t'other] $Q^{1,2}$ *tother* Ff *the other* Cam, etc. *the other* Kittredge, Alexander *t'other* 131 the] Ff *the* $Q^{1,2}$ *this* Cam, etc. *the* Craig, Hart, Mason, Ridley *this* 131, 132 and, . . . thus] From Collier. Q^1 *by this hand she fals thus* Ff *and falls me thus* Q^2 *fals me thus* Cam, Delius, Craig, Mason, Hart, Kittredge follow Collier. Chambers follows F. Ridley follows Q^1. Alexander *—by this hand, she falls me thus* 132 neck—] Rowe's dash, widely adopted. $Q^{1,2}$ Ff, Alexander *neck.* 134, 135] Two lines in Ff, ending *me: . . . ha.* 134 lolls] Q^2 *iolls,* Editors *lolls* hales] $Q^{1,2}$ *hales,* Ff *shakes,* Cam,

OTHELLO Now he tells how she plucked him to my chamber. O, I see that nose of yours, but not that dog I shall throw't to.

CASSIO Well, I must leave her company.

IAGO Before me! look, where she comes.

CASSIO 'Tis such another fitchew! Marry, a perfumed one.

Enter Bianca.

What do you mean by this haunting of me?

BIANCA Let the devil and his dam haunt you! What did you mean by that same handkerchief you gave me even now? I was a fine fool to take it. I must take out the whole work? A likely piece of work that you should find it in your chamber and know not who left it there! This is some minx's token, and I must take out the work? There: give it your hobby-horse. Whereso-ever you had it, I'll take out no work on't.

CASSIO How now, my sweet Bianca! How now! how now!

OTHELLO By heaven, that should be my handkerchief!

BIANCA An you'll come to supper to-night, you may; an you will not, come when you are next prepared for. *Exit.*

IAGO After her, after her.

CASSIO Faith, I must: she'll rail i' the street else.

IAGO Will you sup there?

CASSIO Faith, I intend so.

IAGO Well, I may chance to see you, for I would very fain speak with you.

etc. *hales* NCE *shakes* 136, 137] Prose in Ff. Two lines in $Q^{1,2}$, ending *Chamber, . . . to.* Editors prose. 136 O,] $Q^{1,2}$ omit. Cam, etc. admit. Ridley omits. 137 throw't] From $Q^{1,2}$. Ff *throw it* Cam, etc. *throw it* Ridley, Kittredge, Alexander *throw't* 140 'Tis . . . one.] Continues Iago's speech in $Q^{1,2}$. 140, 141] Prose in $Q^{1,2}$. Verse in Ff, Cam, Ridley. Prose in Delius, Craig, etc. 140 fitchew!] Q^1 *ficho;* (cant term for strumpet). *Enter Bianca.*] After l. 138 in $Q^{1,2}$; after l. 139 in Ff. After *one.* in Cam, etc.; after l. 138 in Kittredge, Alexander; after l. 139 in NCE. 142, 150, 164 handkerchief] Q^1 *handkercher* 144 whole] From Q^1. Ff Q^2 omit. Kittredge, Alexander *whole* Cam, Delius, Craig, Chambers, Mason, Hart, Ridley, NCE omit. 146 know not] $Q^{1,2}$ *not know* Cam, Craig, Chambers, Mason, Hart, Ridley *not know* Delius, Kittredge, NCE, Alexander *know not* 147 work?] From Ff. $Q^{1,2}$ *worke;* Delius, Craig, Mason *work!* Others *work?* your] Ff *your* $Q^{1,2}$ *the* Editors *your* 149] Two lines in Ff, ending Bianca? . . . *now?* 151 An . . . an] From $Q^{1,2}$. Ff *If . . . if* Cam, etc. *An . . . an* Chambers, NCE *If . . . if* 154 Faith,] From Q^1. Ff Q^2 omit. Editors admit. i' the] From $Q^{1,2}$. Ff *in the* Cam, Ridley *i' the* Delius, Craig, Chambers, Mason, Hart, NCE *in the* Kittredge, Alexander *i' th'* street] From $Q^{1,2}$. Ff *streets* Cam, etc. *street* Chambers, NCE *streets* 155 Will . . . there?] Q^2 *You sup there.* 156 Faith,] Q^1 *Faith* Ff Q^2 *Yes,* Cam, etc. *Faith,* Chambers, Kittredge, NCE *Yes.*

CASSIO Prithee, come: will you?
IAGO Go to: say no more.

Exit Cassio.

OTHELLO (*advancing*) How shall I murther him, Iago?
IAGO Did you perceive how he laughed at his vice?
OTHELLO O Iago!
IAGO And did you see the handkerchief?
OTHELLO Was that mine?
IAGO Yours, by his hand: and to see how he prizes the foolish woman your wife! She gave it him, and he hath given it his whore.
OTHELLO I would have him nine years a-killing. A fine woman! a fair woman! a sweet woman!
IAGO Nay, you must forget that.
OTHELLO Ay, let her rot, and perish, and be damned to-night; for she shall not live. No, my heart is turned to stone: I strike it, and it hurts my hand. O, the world hath not a sweeter creature: she might lie by an emperor's side, and command him tasks.
IAGO Nay, that's not your way.
OTHELLO Hang her! I do but say what she is: so delicate with her needle; an admirable musician. O, she will sing the savageness out of a bear: of so high and plenteous wit and invention.
IAGO She's the worse for all this.
OTHELLO O, a thousand thousand times; and then, of so gentle a condition!

159 Prithee,] From F⁴. Q¹ *Preethee* Q² *Prethe* F¹·² *Prythee* F³ *Prethee* Editors as for l. 122. 160 to: say] F¹ *too: say* F²·³ *to; say* F⁴ *to: Say* Q¹ *to, say* Q² *to say* Cam, etc. *to; say* Ridley *to, say* Chambers, Kittredge *to! say Exit Cassio.*] From Q¹·². F²⁻⁴ Exit. F¹ omits. 161 (*advancing*)] Added by Collier. Editors add same or similar S.D. murther] Q¹·² *murder* 163 Iago!] Q¹ Iago, Q² Iaga. 166-168 IAGO Yours, . . . whore.] Q¹·² omit. The omission is an oversight in Q¹ and Q² copies it. Editors admit. 169 OTHELLO] Q² omits. 169, 170] Two lines in Ff, ending *killing: . . . woman?* woman! . . . woman! . . . woman!] From Rowe. Q¹·² *woman, . . . woman, . . . woman.* Ff *woman, . . . woman, . . . woman?* Cam, etc follow Rowe. Chambers *woman, . . . woman, . . . woman!* 171 that.] Q¹ omits. Q² *that* Cam, etc. admit. Ridley omits. 172 Ay,] Ff *I,* Q¹·² *And* Editors *Ay,* 173 stone:] Q² *a stone:* 174 hath] Q¹·² *has* Cam, etc. *hath* Ridley *has* 178 but] Q² *not* 180 invention.] From Q¹·². Ff *inuention?* Cam, Ridley *invention:*— Delius *invention!*—' Craig, Chambers, Mason, Hart, Kittredge, NCE *invention!* Alexander *invention.* 182, 183] Two lines in Ff, ending *times: . . . condition?* Editors prose. 182 O,] Q¹·² omit. Ridley omits. a thousand thousand] From Q¹·². Ff *a thousand, a thousand* Cam, Ridley. Kittredge, NCE follow Q. Delius, Craig, Chambers, Mason, Hart, Alexander

IAGO Ay, too gentle.
OTHELLO Nay, that's certain. But yet the pity of it, Iago! O Iago, the pity of it, Iago!
IAGO If you are so fond over her iniquity, give her patent to offend; for, if it touch not you, it comes near nobody.
OTHELLO I will chop her into messes. Cuckold me!
IAGO O, 'tis foul in her.
OTHELLO With mine officer!
IAGO That's fouler.
OTHELLO Get me some poison, Iago: this night. I'll not expostulate with her, lest her body and beauty unprovide my mind again. This night, Iago.
IAGO Do it not with poison, strangle her in her bed, even the bed she hath contaminated.
OTHELLO Good, good! The justice of it pleases: very good.
IAGO And for Cassio, let me be his undertaker. You shall hear more by midnight.
OTHELLO
Excellent good. (*A trumpet within.*) What trumpet is that same?
IAGO
Something from Venice, sure. 'Tis Lodovico,
Come from the Duke: and, see, your wife is with him.

follow F. 185 Nay . . . certain.] Separate line in Ff. Nay,] Q^1 *I* Cam, etc. *Nay,* Ridley *Ay,* 185, 186 O . . . Iago!] From Ff. Q^1 *the pitty.* Q^2 *oh the pitty.* Editors follow F. 187 are] Ff *are* $Q^{1, 2}$ *be* Cam, etc. *are* Ridley, Alexander *be* 188 touch] From Ff. $Q^{1, 2}$ *touches* Cam, etc. *touch* Ridley *touches* 189 messes.] Ff *Messes:* Q^1 *messes—* Q^2 *messes,—* Cam *messes:* Delius *messes.—* Craig, Chambers, Mason, Hart, NCE, Alexander *messes.* Ridley *messes* . . . Kittredge *messes!* 193 night. I'll] From Ff. $Q^{1, 2}$ *night I'le* (Q^2 *Ile*). Cam, etc. *night. I'll* Delius *night:—I'll* Craig, Mason *night: I'll* 196, 197] Two lines in $F^{1, 2}$, ending *bed,* . . . *contaminated.* 198 Good, good!] Separate line in Ff, *Good, good:* Cam, Delius, Hart *Good, good:* Craig, Mason, NCE, Alexander *Good, good;* Ridley *Good, good,* Chambers, Kittredge *Good, good!* 199, 200] Two lines in Ff, ending *vndertaker:* . . . *midnight.* After this $Q^{1, 2}$ have S.D.: A Trumpet. $Q^{1, 2}$ Ff have Enter Lodouico, Desdemona, and Attendants. Cam, etc. insert entry after l. 203; Kittredge after *sure.* l. 202; NCE after l. 200; Alexander after *Venice.*, l. 202. 201] Two lines in $Q^{1, 2}$, ending *good:* . . . *same?* (*A trumpet within.*)] Added by Theobald after l. 200. See note to ll. 199, 200. Cam, etc. add after *good.*; Delius, Ridley, NCE after l. 200. 202, 203 Something . . . him.] From $Q^{1, 2}$. (Q^1 *sure, tis* . . . *Duke, and see* Q^2 *sure; tis* . . . *Duke, and see,*) Ff:

I warrant something from Venice,
'Tis Lodouico, *this, comes from the Duke.*
See, your wife's with him.

($F^{3, 4}$ *this comes*) Cam, etc. follow Q. NCE follows F in prose. Alexander follows F in verse. Furness remarks that Q's lines are smoother. 202 sure. 'Tis] From Theobald. Cam, etc. follow Theobald. NCE, Alexander follow

Enter Lodovico, Desdemona, and Attendants.

LODOVICO
God save the worthy General!
OTHELLO
With all my heart, sir.
LODOVICO
The Duke and senators of Venice greet you.

Gives him a letter.

OTHELLO
I kiss the instrument of their pleasures.

Opens and peruses it.

DESDEMONA
And what's the news, good cousin Lodovico?
IAGO
I am very glad to see you, signior.
Welcome to Cyprus.
LODOVICO
I thank you. How does Lieutenant Cassio?
IAGO
Lives, sir.
DESDEMONA
Cousin, there's fall'n between him and my lord
An unkind breach: but you shall make all well.
OTHELLO
Are you sure of that?
DESDEMONA
My lord?
OTHELLO (*reads*)
'This fail you not to do, as you will—'
LODOVICO
He did not call; he's busy in the paper.
Is there division 'twixt my lord and Cassio?

F: see preceding note. 203 *Enter . . . Attendants.*] As in Theobald. See note to ll. 199, 200. 204 God save the] From Q^1. $F^{1,2}$ Q^2 *Save you* $F^{3,4}$ *Save you,* Cam, Delius, Ridley follow Q^1. Craig, Mason, Hart, Kittredge *God save you,* Chambers, NCE *Save you,* Alexander *God save thee,* 205 and] Ff *and the* Editors *and Gives . . . letter.*] Added by Rowe. Editors add same or similar S.D. 206 *Opens . . . it.*] Added by Capell. Editors add same or similar S.D. 208, 209 I . . . Cyprus.] One line in Q^1, reading Cypres. 214] Theobald adds Aside. Editors omit. 215, 227 lord?] From Ff. $Q^{1,2}$ *Lord.* 216 (*reads*)] Added by Theobald. Quotation marks added by editor. Cam, etc. follow Theobald and adopt quotation marks. Craig omits (*reads*) and prints message in italics. will—'] Ff *will—* $Q^{1,2}$ *will.—* Cam, etc. *will—'* Ridley *will . . .'* 218 'twixt my] From Ff. Q^1 *betweene thy* Q^2 *twixt my* Cam, etc. *'twixt my* Ridley *between thy* Kittredge, Alexander *'twixt thy*

DESDEMONA
A most unhappy one. I would do much
T' atone them, for the love I bear to Cassio.
OTHELLO
Fire and brimstone!
DESDEMONA
My lord?
OTHELLO
Are you wise?
DESDEMONA
What, is he angry?
LODOVICO May be the letter moved him;
For, as I think, they do command him home,
Deputing Cassio in his government.
DESDEMONA
By my troth, I am glad on't.
OTHELLO Indeed!
DESDEMONA My lord?
OTHELLO
I am glad to see you mad.
DESDEMONA Why, sweet Othello?
OTHELLO
Devil!
Striking her.
DESDEMONA
I have not deserved this.
LODOVICO
My lord, this would not be believed in Venice,
Though I should swear I saw't. 'Tis very much!
Make her amends: she weeps.
OTHELLO O devil, devil!
If that the earth could teem with woman's tears,
Each drop she falls would prove a crocodile.
Out of my sight!
DESDEMONA I will not stay to offend you. *Going*
LODOVICO
Truly, an obedient lady.
I do beseech your lordship, call her back.

220 T' atone] From Ff. $Q^{1,2}$ *To attone* Cam, etc. *To atone* Kittredge, NCE, Alexander *T'atone* 222 lord?] $Q^{1,2}$ Ff *Lord.* 227 By my troth,] From Q^1. Ff Q^2 *Trust me,* Cam, Hart, Ridley, Kittredge, Alexander follow Q^1. Delius, Craig, Chambers, Mason, NCE follow F. Indeed!] Marked by Theobald as Aside. Editors omit Aside. 228 Why,] Ff *Why,* $Q^{1,2}$ *How* Cam, etc. *Why,* Delius, Ridley *How,* 229 *Striking her.*] Added by Theobald, generally adopted. 234 woman's] Ff *womans* $Q^{1,2}$ *womens* Cam, etc. *woman's* Ridley *women's* 236 *Going.*] Added by Rowe, generally adopted. 237 an] Ff omit.

OTHELLO
Mistress!
DESDEMONA
My lord?
OTHELLO
What would you with her, sir?
LODOVICO Who, I, my lord?
OTHELLO
Ay, you did wish that I would make her turn.
Sir, she can turn and turn, and yet go on,
And turn again; and she can weep, sir, weep;
And she's obedient, as you say, obedient,
Very obedient. Proceed you in your tears.
Concerning this, sir,—O well-painted passion!—
I am commanded home. Get you away:
I'll send for you anon. Sir, I obey the mandate,
And will return to Venice. Hence, avaunt!

Exit Desdemona.

Cassio shall have my place. And, sir, to-night,
I do entreat that we may sup together.
You are welcome, sir, to Cyprus. Goats and monkeys! *Exit.*
LODOVICO
Is this the noble Moor whom our full Senate
Call all in all sufficient? Is this the nature
Whom passion could not shake? whose solid virtue
The shot of accident nor dart of chance
Could neither graze nor pierce?
IAGO He is much changed.
LODOVICO
Are his wits safe? Is he not light of brain?
IAGO
He's that he is: I may not breathe my censure.

Editors *an* 240 lord?] $Q^{1,2}$ Ff *Lord.* 248 home.] Ff *home:* Q^1 *here:*— Q^2 *home:*— Cam, etc. *home.* or *home.*— Ridley *here:* . . . 249 anon.] From Ff. $Q^{1,2}$ *anon:*— Cam, etc. *anon.* or *anon.*— Ridley *anon:* . . . 250 Venice.] From Ff. $Q^{1,2}$ Venice:— Cam, etc. *Venice.* or *Venice.*— Ridley *Venice:* . . . *Exit Desdemona.*] Added by Rowe. 253] Two lines in Ff, ending *Cyprus.* . . . *Monkeys.* Cyprus.] Q^1 Cypres,— Q^2 Cyprus,— Goats and monkeys!] Othello recalls Iago's words which have rankled. See note to III iii 407. 255 Is this the nature] From Ff. , $Q^{1,2}$ *This the noble nature,* Pope, Cam *This the nature* Delius, Chambers, Hart, Kittredge, NCE, Alexander *Is this the nature* Craig, Mason *Is this the noble nature* Ridley *This the noble nature* 256 Whom] Pope *Which* 260 is:] Ff *is:* $Q^{1,2}$ *is,* 260-262 censure. . . . be, . . . not, . . . were!] $Q^{1,2}$ *censure, . . . be, . . . might, . . . not, . . . were.* Ff *censure. . . . be: . . . might, . . . not, . . . were.* Cam, Ridley, NCE *censure*

What he might be, if what he might he is not,
I would to heaven he were!

LODOVICO What, strike his wife!

IAGO
Faith, that was not so well; yet would I knew
That stroke would prove the worst!

LODOVICO Is it his use?
Or did the letters work upon his blood,
And new-create this fault?

IAGO Alas, alas!
It is not honesty in me to speak
What I have seen and known. You shall observe him,
And his own courses will denote him so
That I may save my speech. Do but go after,
And mark how he continues.

LODOVICO
I am sorry that I am deceived in him. *Exeunt.*

SCENE II. CYPRUS. A ROOM IN THE CASTLE.

Enter Othello and Emilia.

OTHELLO
You have seen nothing, then?

EMILIA
Nor ever heard, nor ever did suspect.

OTHELLO
Yes, you have seen Cassio and she together.

EMILIA
But then I saw no harm, and then I heard
Each syllable that breath made up between them.

OTHELLO
What, did they never whisper?

EMILIA Never, my lord.

261 if what] Q^1, Ridley *if as* 266 new-create] Pope's hyphen. Cam, Ridley omit hyphen. this] $Q^{1,2}$ *this* Ff *his* Editors *this* 268 him,] Q^2 omits. (See note to l. 270.) 270 after,] Q^2 *after him*, SCENE II.] $Q^{1,2}$ omit. Ff Scena Secunda. CYPRUS. . . . CASTLE.] Added by editor after Malone. Creizenach, 358, remarks that this Scene can only be localised in the intimacy of Othello's house and that Roderigo's casual appearance there (l. 172) would be inexplicable. Q and F, of course, leave the *milieu* indefinite. *Emilia.*] Ff Æmilia. The speech-prefixes in this Sc. in Q^1 are: Oth.; Em.; Des.; Iag.; Rod. In F^1: Othe., Oth., Othello; Æmil., Æmi.; Des.; Iago; Rod., Rodori., Rodo., Rodor. 3 Yes,] $Q^{1,2}$ *Yes, and* Cam, etc. *Yes,* Ridley *Yes, and* she] Craig, Mason *her* Abbott, 211, remarks that *she* being used for 'woman' seemed more like an uninflected noun. But the use of nominative forms for oblique cases in pronouns was not infrequent. 5 them.] $Q^{1,2}$ *'em.* Editors *them.* 6 What,] From $Q^{1,2}$.

OTHELLO
Nor send you out o' th' way?
EMILIA
Never.
OTHELLO
To fetch her fan, her gloves, her mask, nor nothing?
EMILIA
Never, my lord.
OTHELLO
That's strange.
EMILIA
I durst, my lord, to wager she is honest,
Lay down my soul at stake. If you think other,
Remove your thought: it doth abuse your bosom.
If any wretch have put this in your head,
Let heaven requite it with the serpent's curse!
For if she be not honest, chaste and true,
There's no man happy; the purest of their wives
Is foul as slander.
OTHELLO Bid her come hither: go.

Exit Emilia.

She says enough; yet she's a simple bawd
That cannot say as much. This is a subtle whore,
A closet lock and key of villainous secrets:
And yet she'll kneel and pray; I have seen her do't.

Enter Desdemona and Emilia.

DESDEMONA
My lord, what is your will?
OTHELLO Pray, chuck, come hither.
DESDEMONA
What is your pleasure?

Ff *What?* Cam, etc. *What,* Craig, Mason *What!* 7 o' th'] $Q^{1,2}$ *o' the* $F^{1,2}$ *o' th'* $F^{3,4}$ *'oth'* Cam, etc. *o' the* Chambers *of the* Kittredge, NCE, Alexander *o'th'* 9 her gloves, her mask,] From Ff. $Q^{1,2}$ *her mask, her gloues,* Editors follow F. nothing?] From Q^1 Ff. Q^2 *nothing* 15 have] $F^{1,2}$ *have* $F^{3,4}$ *hath* $Q^{1,2}$ *ha* Editors *have* 16 heaven] Q^1 *heauens* Editors *heaven* requite] From Q^1 F^{2-4}. F^1 *requit* Q^2 *require* Editors *requite* serpent's curse!]=the curse laid upon the serpent: *Genesis* iii 14 (Noble: B, 219). 18 their wives] Q^1 *her Sex* Cam, etc. *their wives* . Ridley *her sex* 19 *Exit Emilia.*] In $Q^{1,2}$ after *slander.* 22 closet . . . key] $Q^{1,2}$ *closet, locke and key,* F^1 *Closset Lockeand Key* $F^{2,3}$ *Closset Locke and Key* F^4 *Closset-Lock and Key* Cam, etc. *closet lock and key* Delius, Alexander *closet-lock-and-key* Ridley *closet, lock and key,* 23 I have] From Ff. $Q^{1,2}$ *I ha* Editors *I have* 24 Pray,] $Q^{1,2}$ *Pray* Ff, Alexander *Pray you* Cam, etc. *Pray,*

OTHELLO Let me see your eyes:
Look in my face.
DESDEMONA What horrible fancy's this?
OTHELLO (*to Emilia*)
Some of your function, mistress:
Leave procreants alone and shut the door.
Cough, or cry hem, if anybody come.
Your mystery, your mystery: nay, dispatch.

Exit Emilia.

DESDEMONA
Upon my knees, what doth your speech import?
I understand a fury in your words,
But not the words.
OTHELLO
Why, what art thou?
DESDEMONA
Your wife, my lord; your true and loyal wife.
OTHELLO
Come, swear it, damn thyself;
Lest, being like one of heaven, the devils themselves
Should fear to seize thee. Therefore be double-damned:
Swear thou art honest.
DESDEMONA Heaven doth truly know it.
OTHELLO
Heaven truly knows that thou art false as hell.
DESDEMONA
To whom, my lord? With whom? How am I false?
OTHELLO
O Desdemona! Away! away! away!

25, 26 Let . . . face.] Divided by Capell. One line in $Q^{1,2}$ Ff, Alexander. 25 eyes:] Ff *eyes:* $Q^{1,2}$ *eyes*— Cam, etc. *eyes;* Delius *eyes:* Ridley *eyes* . . . Kittredge *eyes.* 27 (*to Emilia*)] Added by Hanmer, generally adopted. 27, 28 Some . . . door.] =Get on with your job . . . and look after the door; insinuating that Emilia is a bawd. *Cf.* "sisters of the hold-door trade," *Troilus* v x 50; *Pericles* iv vi 108. 27 mistress:] From $F^{1,2}$. F^{3} *Mistris,* F^{4} *Mistress,* Q^{1} *mistrisse* Q^{2} *Mistrisse,* 30 mystery,]=profession. *Cf.* ll. 27, 28. nay,] F^{1} *May Exit Emilia.*] Q^{2} omits. 31 knees,] From $Q^{1,2}$. Ff *knee,* Cam, etc. *knees,* NCE *knee,* doth] $Q^{1,2}$ *does* Editors *doth* 33 But . . . words.] From $Q^{1,2}$. Ff omit. Editors admit. 36-39 Come . . . honest.] As in $Q^{1,2}$; prose in Ff. Verse in Cam, etc. Prose in Alexander. 37 Lest,] Q^{2} *Lest* Q^{1} *Least* F^{1} *least* F^{2-4} omit. Editors *Lest,* or *lest,* 38 Should] From $Q^{1,2}$ Ff. Chambers *shall* seize] $Q^{1,2}$ *cease* Editors *seize* 41] Two lines in Ff, ending *Lord? . . . false?* 42 O Desdemona!] $Q^{1,2}$ *O* Desdemona, Ff *Ah* Desdemon, Cam, Ridley *O Desdemona!* Delius, Chambers, Hart, NCE *Ah, Desdemon!* Craig, Mason *Ah! Desdemona;* Kittredge *O, Desdemon!* Alexander *Ah, Desdemona!*

DESDEMONA
Alas the heavy day! Why do you weep?
Am I the motive of these tears, my lord?
If haply you my father do suspect
An instrument of this your calling back,
Lay not your blame on me. If you have lost him,
Why, I have lost him too.
OTHELLO Had it pleased heaven
To try me with affliction; had they rained
All kind of sores and shames on my bare head,
Steeped me in poverty to the very lips,
Given to captivity me and my utmost hopes,
I should have found in some place of my soul
A drop of patience: but, alas, to make me
A fixéd figure for the time of scorn
To point his slow unmoving finger at!
Yet could I bear that too: well, very well.
But there where I have garnered up my heart,
Where either I must live or bear no life,
The fountain from the which my current runs,

44 motive... these] From Ff. $Q^{1,2}$, Ridley *occasion... those* Cam, etc. as Ff. 45 haply] $Q^{1,2}$ *haply* F^{1-3} *happely* F^4 *happily* Editors *haply* 47, 48 lost... lost] Q^1 *left... left* Editors *lost... lost* 48 Why,] $Q^{1,2}$ *Why* Ff omit. Editors *Why,* Flatter: O, 90, would adhere to F here, reading *I—have,* etc., advocating a pause after *I,* to be filled by a gesture, sigh or other action. 48-52 Had... hopes,] Othello likens himself to Job. 48 heaven] Johnson, Keightley *heavens* Cam, etc. *heaven heaven* being a collective noun (=heavenly powers) sometimes takes a plural pronoun and verb, as *they rained* in l. 49. 49 they] Ff *they* $Q^{1,2}$ *he* Cam, etc. *they* Craig *he* rained] Q^1 *ram'd* 50 kind] Ff *kind* $Q^{1,2}$ *kindes* Cam, etc. *kinds* NCE, Alexander *kind* bare head,] From $Q^{1,2}$. F^{1-3} *bare-head:* F^4 *bare head:* Editors follow Q. 52 utmost] $Q^{1,2}$ omit. Editors admit. 53 place] From Ff. $Q^{1,2}$ *part* Cam, etc. *place* Craig, Mason, Hart, Ridley *part* 55, 56 A... slow unmoving finger] From Q^2. Q^1 *A... slow vnmouing fingers* Ff *The... slow, and mouing finger* Cam, Kittredge, Alexander follow Q^2 (Alexander *The* for *A*). Delius, Craig, etc. follow F. Ridley follows Q^1. Chambers, Steevens started commentators interpreting the passage in terms of a clock. See Furness, 258-260. This Knight rejected. "By *the fixed figure,*" he remarks (*Tragedies,* i 307). "we understand, literally, a living man exposed to public shame; or, an effigy exhibited to a multitude." The underlying imagery in this passage, however, seems to be that of the pillory or stocks: the finger of scorn is slowly raised to the victim and remains unmoving upon him; and he cannot budge. 56 at!] Ff *at. Q*^{1,2} *at—oh, oh.* Cam, etc. *at!* Ridley *at... oh, oh!* Alexander *at!—O, O!* Capell and others put *O! O!* in a separate line. These interjections may be actors' additions which have crept in. See note to v i 62. 58 there where] From Ff. Q^1 *there: where* Q^2 *there, where* Cam, etc. *there, where* Ridley *there; where* Kittredge *there where* 60-63 The... in!] Recalls Geneva version of *Proverbs* v 15-18: see Noble: B, 67.

Or else dries up; to be discarded thence!
Or keep it as a cistern for foul toads
To knot and gender in! Turn thy complexion there,
Patience, thou young and rose-lipped cherubin,
Ay, there look grim as hell!

DESDEMONA

I hope my noble lord esteems me honest.

OTHELLO

O, ay; as summer flies are in the shambles,
That quicken even with blowing. O thou weed
Who art so lovely fair and smell'st so sweet
That the sense aches at thee, would thou hadst ne'er been born!

DESDEMONA

Alas, what ignorant sin have I committed?

OTHELLO

Was this fair paper, this most goodly book,
Made to write 'whore' upon? What committed!
Committed! O thou public commoner!
I should make very forges of my cheeks
That would to cinders burn up modesty,
Did I but speak thy deeds. What committed!
Heaven stops the nose at it, and the moon winks;

62 cistern] Kittredge explains as *cesspool*: rather, a sweet-water tank befouled by toads, proverbially poisonous. *Cf.* III iii 141 f. 63-65 Turn . . . hell!] Othello bids fair-faced Patience turn grim-looking as hell in contemplating Desdemona. Hart and Ridley identified Desdemona as the rose-lipped cherubin, and understood Othello to bid her have patience, adding "I here look grim as hell." Ridley prefers *I* (usually *Ay,*) because there is no comma after *I* in $Q^{1,2}$ Ff; and Hart submitted that Shakespeare never wrote of Patience as a young and rose-lipped cherubin: but Marina could resemble Patience (*Pericles* v i 137); and Patience was a heavenly Virtue. Our interpretation is similar to that of Johnson, Delius, Kittredge and others. 64 thou] Ff *thou* $Q^{1,2}$ *thy* Cam, etc. *thou* Ridley *thy* 65 Ay, there] From Theobald. $Q^{1,2}$ Ff *I here* or *I heere* Cam, Delius, Craig, Chambers, Mason, Kittredge, NCE *Ay, there,* or *Ay, there* Hart, Ridley *I here* Alexander *Ay, here* Dr. Walker points out that *there* brings the reading into line with *there* in ll. 58, 63. 67 summer flies] $Q^{1,2}$ *summers flies* F^{1-3} *Sommer Flyes* (F^3 *Flies*) F^4 *Summer flies* Editors *Summer flies* 68-70] Divided as by Capell. Four lines in $Q^{1,2}$, ending *blowing: . . . faire? . . . thee, . . . borne.* Ff end in: *weed: . . . sweete, . . . thee, . . . borne.* Cam, etc. follow Capell. Ridley follows Q. Alexander follows F. 68 thou] Ff *thou* $Q^{1,2}$ *thou blacke* Cam, etc. *thou* Ridley *thou black* 69 Who . . . fair] From Ff. $Q^{1,2}$ *why . . . faire?* Cam, etc. follow F. Ridley *why . . . fair?* and] Ff *and* $Q^{1,2}$ *Thou* Cam, etc. *and* Ridley *Thou* 70 aches] $Q^{1,2}$ F^1 *akes* F^2 *askes* $F^{3,4}$ *asks* Editors *aches* thou hadst] From $Q^{1,2}$ $F^{1,2}$. F^3 *thad'st* F^4 *thou'dst* Editors *thou hadst* ne'er] $Q^{1,2}$ *ne're* Ff *neuer* Cam, etc. *ne'er* Alexander *never* 73 upon?] Q^1 *on?*— Cam, etc. *upon?* Ridley *on? . . .* What] Theobald, etc. *what, what* Keightley *What sin* Cam, etc. *What* 74-77 Committed! . . . committed!] Q^1 omits. Editors admit.

The bawdy wind, that kisses all it meets,
Is hushed within the hollow mine of earth
And will not hear it. What committed!
Impudent strumpet!
DESDEMONA By heaven, you do me wrong.
OTHELLO
Are not you a strumpet?
DESDEMONA No, as I am a Christian.
If to preserve this vessel for my lord
From any other foul unlawful touch
Be not to be a strumpet, I am none.
OTHELLO
What, not a whore?
DESDEMONA No, as I shall be saved.
OTHELLO
Is't possible?
DESDEMONA
O, heaven forgive us!
OTHELLO I cry you mercy then.
I took you for that cunning whore of Venice
That married with Othello. (*Raising his voice*) You, mistress,
That have the office opposite to Saint Peter,
And keeps the gate of hell!

Enter Emilia.

You, you, ay, you!
We ha' done our course: there's money for your pains.
I pray you, turn the key, and keep our counsel. *Exit.*
EMILIA
Alas, what does this gentleman conceive?
How do you, madam? How do you, my good lady?

80 hollow] Q^1 *hallow* Editors *hollow* 81 hear it.] From Steevens. $Q^{1,2}$ *hear't:*— Ff *hear't.* Cam, etc. *hear it.* Ridley *hear't* . . . What committed!] Ff *What committed?* $Q^{1,2}$ *what committed,*— Cam, etc. *What committed!* Delius, Chambers, Ridley, Kittredge follow F. 82 Impudent strumpet!] Ends l. 81 in $Q^{1,2}$. Ff omit. Editors admit as new line. 83-86 No, . . . none.] Inspired by *1 Thessalonians* iv 3, 4 (Noble: B, 220). 85 other] Q^1 *hated* Cam, etc. *other* Ridley *hated* 89 forgive us!] Q^1 *forgiuenesse.* Cam, etc. *forgive us!* Ridley *forgiveness!* then.] Q^1 omits. Editors admit. 91 (*Raising his voice*)] Added in Globe. Adopted in Cam, Chambers, Ridley, NCE. Omitted in Delius, Craig, Mason, Hart, Kittredge, Alexander. 93 keeps] From $Q^{1,2}$ Ff. Rowe *keep* Cam, etc. *keep* Ridley, NCE, Alexander *keeps* gate of] From Ff. $Q^{1,2}$ *gates in* Cam, etc. *gate of* Ridley *gates in* *Enter Emilia.*] After l. 87 in Q^1; l. 90 in Q^2; l. 91 in Ff. Cam, etc. place after *hell!* NCE after l. 91. You . . . you!] F^{1-3} *You, you: I you.* F^4 *You, you: I, you.* Q^1 *I, you, you, you;* Q^2 *you, you, I, you;* Cam, etc. *You, you, ay, you!* Delius *You, you, ay, you:* Ridley *Ay, you, you, you!* 94 ha'] $Q^{1,2}$ *ha* Ff *have* Cam, etc. *have*

DESDEMONA
Faith, half asleep.
EMILIA
Good madam, what's the matter with my lord?
DESDEMONA
With who?
EMILIA
Why, with my lord, madam.
DESDEMONA
Who is thy lord?
EMILIA He that is yours, sweet lady.
DESDEMONA
I have none. Do not talk to me, Emilia:
I cannot weep, nor answer have I none
But what should go by water. Prithee, to-night
Lay on my bed my wedding sheets: remember;
And call thy husband hither.
EMILIA Here's a change indeed! *Exit.*
DESDEMONA
'Tis meet I should be used so, very meet.
How have I been behaved, that he might stick
The small'st opinion on my least misuse?

Enter Iago and Emilia.

IAGO
What is your pleasure, madam? How is't with you?
DESDEMONA
I cannot tell. Those that do teach young babes
Do it with gentle means and easy tasks.
He might have chid me so; for, in good faith,
I am a child to chiding.
IAGO What is the matter, lady?
EMILIA
Alas, Iago, my lord hath so bewhored her,

Alexander *ha* 99 Good madam,] Separate line in Ff. 102 DESDEMONA Who . . . lady.] Q^1 omits. Editors admit. 103 have] Ff *have* $Q^{1, 2}$ *ha* Editors *have* 104 answer] From $Q^{1, 2}$. Ff *answeres* or *answers* Cam, etc. *answer* Chambers, NCE, Alexander *answers* 105 Prithee,] $F^{1, 2}$ *Prythee* Q^1 *preethee* Q^2 *prethee* $F^{3, 4}$ *Prethee* Editors as in IV i 122. 106 bed my] Q^1 *bed our* Editors *bed my* 107 Here's] From Ff. $Q^{1, 2}$ *Here is* Cam, etc. *Here's* Craig, Mason, R dley *Here is* 108 very meet.] Q^1 *very well;* Editors *very meet.* 110 small'st] Q^1 *smallest* Cam, etc. *small'st* Chambers *smallest* least misuse?] From Ff. Q^1 *greatest abuse.* Cam, etc. follow F. Ridley *greatest abuse?* Alexander *great'st abuse? Enter . . . Emilia.*] From $Q^{1, 2}$ Ff. 111] Two lines in Ff, ending *Madam? . . . you?* 114 have] $Q^{1, 2}$ *ha* Editors *have* 115 to] Q^1 *at* Cam, etc. *to* Ridley *at* What is] From $Q^{1, 2}$ F^{1-3}. F^4 *What's* Cam, etc. *What's* Ridley,

Thrown such despite and heavy terms upon her
As true hearts cannot bear.

DESDEMONA
Am I that name, Iago?

IAGO
What name, fair lady?

DESDEMONA
Such as she said my lord did say I was.

EMILIA
He called her whore: a beggar in his drink
Could not have laid such terms upon his callat.

IAGO
Why did he so?

DESDEMONA
I do not know: I am sure I am none such.

IAGO
Do not weep, do not weep. Alas the day!

EMILIA
Hath she forsook so many noble matches,
Her father and her country and her friends,
To be called whore? Would it not make one weep?

DESDEMONA
It is my wretched fortune.

IAGO
Beshrew him for't!
How comes this trick upon him?

DESDEMONA
Nay, heaven doth know.

EMILIA
I will be hanged if some eternal villain,
Some busy and insinuating rogue,
Some cogging, cozening slave, to get some office,
Have not devised this slander. I'll be hanged else.

IAGO
Fie, there is no such man: it is impossible.

DESDEMONA
If any such there be, heaven pardon him!

Kittredge, Alexander *What is* 118 As] $Q^{1, 2}$ *As* Ff *That* Cam, etc. *As* Chambers, NCE, Alexander *That* bear.] $Q^{1, 2}$ *beare.* Ff *beare it.* Cam, etc. *bear.* Chambers, NCE, Alexander *bear it.* 120 said] Ff *said* $Q^{1, 2}$ *sayes* Cam, etc. *says* NCE *said* 122 callat.] $Q^{1, 2}$ Ff *Callet* Sometimes spelt *callot.* See *Winter's Tale,* II iii 90. Sherwood glossed as *saffrette* which Cotgrave explains as *A . . . lasciuious trull.* Cam, Ridley, Kittredge, NCE *callet.* Delius, Craig, Chambers, Mason, Hart, Alexander *callat.* 126 Hath] $Q^{1, 2}$ *Has* Cam, etc. *Hath* Craig, Mason, Hart *Has* 127 and her friends,] Q^{1} *all her friends,* Cam, etc. *and her friends,* Kittredge *all her friends,* 129, 130 Beshrew . . . him?] One line in $Q^{1, 2}$. 129 for't!] Ff *for't:* $Q^{1, 2}$ *for it;* (Q^{2} *it:*) Craig, Chambers, Mason, Hart *for it!* Others *for't!* 134 I'll] From $Q^{1, 2}$. Ff *I will* Cam, etc. *I'll* Chambers *I will* 136 be,] Q^{2} *are*

EMILIA
A halter pardon him! and hell gnaw his bones!
Why should he call her whore? Who keeps her company?
What place? What time? What form? What likelihood?
The Moor's abused by some most villainous knave,
Some base notorious knave, some scurvy fellow.
O heaven, that such companions thou'dst unfold,
And put in every honest hand a whip
To lash the rascals naked through the world
Even from the east to th' west!
IAGO Speak within door.
EMILIA
O, fie upon them! Some such squire he was
That turned your wit the seamy side without,
And made you to suspect me with the Moor.
IAGO
You are a fool: go to.
DESDEMONA O good Iago,
What shall I do to win my lord again?
Good friend, go to him; for, by this light of heaven,
I know not how I lost him. Here I kneel:
If e'er my will did trespass 'gainst his love
Either in discourse of thought or actual deed,
Or that mine eyes, mine ears, or any sense,

137-139] Lines divided as in $Q^{1,2}$. Six in Ff, ending *him: . . . bones. . . . Whore? . . . companie? . . . Time? liklyhood?* Editors follow Q. 137 and . . . bones!] See note to IV ii 182, 183. 140 most villainous] From Ff. Q^1 *outragious* Cam, etc. follow F. Ridley, Alexander follow Q^1. 142 heaven,] Ff *Heauens*, Cam, etc. *heaven*, NCE *heavens*, thou'dst] From $Q^{1,2}$ Ff. Cam, Chambers, Hart, Ridley *thou'ldst* 144 rascals] F^1 *Rascalls* $Q^{1,2}$ $F^{2,3}$ *rascall* F^4 *Rascal* Cam, etc. *rascals* Ridley *rascal* 145 to th'] From Ff. Q^1 *to the* Q^2 *to 'th* Cam, etc. *to the* Kittredge, NCE *to th'* Speak . . . door.] = Speak quietly: be not heard outside. door.] $Q^{1,2}$ *dores.* Cam, etc. *door.* Ridley *doors.* 146 them!] Ff *them:* $Q^{1,2}$ *him;* Cam, etc. *them!* Ridley *him!* 149 O good] Q^1 *O Good* Q^2 *O good* $F^{1,2}$ *Alas* F^3 *Alass*, F^4 *Alas*, Cam, Delius, Craig, Mason, Hart, Ridley, Kittredge *O good* Chambers, NCE *Alas*, Alexander *O God!* A basis for Alexander's reading lies in the capital G in Q^1's text, and Ridley suggested *God* from F's replacement of the original word by *Alas* 152] Two lines in Q^2, ending *him. . . . kneele:* Rowe here added Kneeling. On this incident Granville-Barker (GB 4, p. 99) remarks that Desdemona, having sent for Iago, kneels there, begging him to intercede (see l. 151). Flatter: O, 109, comments that "It is not before Iago, but before God, that Desdemona kneels." 152-165 Here . . . me.] Q^1 omits. Editors admit. 154 discourse of] From Ff. Q^2 *discourse, or* Editors follow F. Hudson preferred Q^2, and Steevens gave a note suggesting that according to Q^2 Desdemona refers to sin in thought, word and deed as in the Catechism. Johnson explained *discourse* as "the act of understanding by which it passes from premises to

Delighted them in any other form,
Or that I do not yet, and ever did,
And ever will, though he do shake me off
To beggarly divorcement, love him dearly,
Comfort forswear me! Unkindness may do much;
And his unkindness may defeat my life,
But never taint my love. I cannot say 'whore':
It does abhor me now I speak the word:
To do the act that might the addition earn
Not the world's mass of vanity could make me.

IAGO
I pray you, be content: 'tis but his humour.
The business of the state does him offence,
And he does chide with you.

DESDEMONA
If 'twere no other!

IAGO It is but so, I warrant.

Trumpets within.

Hark how these instruments summon to supper!
The messengers of Venice stays the meat.
Go in, and weep not: all things shall be well.

Exeunt Desdemona and Emilia.

Enter Roderigo.

How now, Roderigo!

RODERIGO I do not find that thou deal'st justly with me.

consequences" (*cf. Hamlet*, I ii 150). Kittredge agrees. Hart shows that *discourse* could mean *course* and so interprets the passage. "Process of thought" seems sufficient explanation. 156 them in] From Q^2. Ff *them: or* Editors *them in* 163 does] Ff *do's* Q^2 *doth* Cam, Hart, Ridley, Kittredge *doth* Delius, Craig, Chambers, Mason, NCE, Alexander *does* 164 the addition] From Ff. Q^2 *th' addition* 168 And . . . you.] From $Q^{1, 2}$. Ff omit. Editors admit. 169 other!] $Q^{1, 2}$ Ff *other.* Pope, Chambers, Kittredge *other*— Cam, etc. *other,*— Alexander *other!* It is] From Ff. $Q^{1, 2}$ *Tis* Cam, etc. *'Tis* NCE, Alexander *It is* warrant.] From Ff. $Q^{1, 2}$ warrant you; (Q^2 *you:*) Cam, etc. *warrant.* Ridley *warrant you. Trumpets within.*] Rowe added S.D.: Trumpets., and Editors follow. 170 summon] From Ff. $Q^{1, 2}$ *summon you* Cam, etc. follow F. Ridley, Kittredge, Alexander follow Q. 171 The . . . meat.] F^1 *The Messengers of Venice staies the meate,* F^{2-4} *The Messenger of* Venice *staies the Meate;* Q^1 *And the great Messengers of* Venice *stay,* Q^2 *The meate, great Messengers of* Venice *stay;* Knight, Cam, etc. *The messengers of Venice stay the meat:* (some have *meat.*) Chambers follows F^1, reading *meat.* Ridley, like Johnson, Malone, etc. follows Q^1. *stay*=wait for, as in *Two Gentlemen* II ii 13, *Richard III* III ii 120. 172 *Exeunt . . . Emilia.*] From Ff. $Q^{1, 2}$ Exit women. *Enter Roderigo.*] After *Roderigo!* in $Q^{1, 2}$. 174] Two lines in Ff, ending *finde . . . me.* 176-180

IAGO What in the contrary?
RODERIGO Every day thou daff'st me with some device, Iago; and rather, as it seems to me now, keep'st from me all conveniency than suppliest me with the least advantage of hope. I will indeed no longer endure it; nor am I yet persuaded to put up in peace what already I have foolishly suffered.
IAGO Will you hear me, Roderigo?
RODERIGO Faith, I have heard too much; for your words and performances are no kin together.
IAGO You charge me most unjustly.
RODERIGO With nought but truth. I have wasted myself out of my means. The jewels you have had from me to deliver to Desdemona would half have corrupted a votarist. You have told me she hath received them and returned me expectations

Every . . . suffered.] Prose in Ff Q^2. Six irregular lines in Q^1. Editors prose. 176 daff'st] F^1 *dafts* F^{2-4} *dofts* $Q^{1,2}$ *doffest* (to daff=to put off speciously). Cam, Craig, Hart *daffest* Delius, Kittredge, NCE, Alexander *daff'st* Chambers, Mason *daffest* Ridley *doffest* 177 me now,] Q^1 *me, thou* Cam, etc. *me now,* Ridley *me, thou* keep'st] Q^1 *keepest* Q^2 *kee'pst* Cam, Craig, Chambers, Mason, Hart, Ridley *keepest* Delius, Kittredge, NCE, Alexander *keep'st* 177, 178 conveniency than] From Rowe. $Q^{1,2}$ F^{1-3} *conueniency, then* F^4 *conveniency, thou* Cam, etc. *conveniency than* Delius, Craig, Mason, *conveniency, than* 182, 183 Faith, . . . together.] Prose in Ff (see next note). Two lines in Q^1, ending *words, . . . together.* Three in Q^2, ending *much, . . performance, . . . together.* Editors prose. In *The Library*, 4th Series, xxiii, pp. 101-107, Charlton Hinman records the result of investigations in the Folger Library concerning these and other lines in F^1. For our ll. 182, 183, the Gaisford and Jonas copies read, p. 333, col. 1, ll. 1 and 2:

A nd hell gnaw his bones,
Performances are no kin together.

The Jonas copy is corrected by hand in ink, and the Sheldon and other copies read:

I haue heard too much: and your words and
Performanc es are no kin together

The line *A nd . . . bones*, was, as defects in the type show, lifted bodily from Emilia's speech in col. 2 of p. 332 of F^1 (our IV ii 137). As the line as it stood left *Performances . . . together.* in the air, the compositor replaced the original *bones.* of p. 332 by *bones*, Hinman concludes that the error took place in the printing-house at the time of imposition. For other stop-press corrections in the Jonas copy, see notes to IV iii 21, 38, 39, 54. 182 Faith,] From Q^1. Q^2 *Sir,* Ff omit. Cam, etc. *Faith,* NCE omits. for] Q^1 *for* Q^2 *For* Ff *and* Cam, etc. *for* Chambers, NCE *and* 183 performances] From Ff. $Q^{1,2}$ *performance* Cam, etc. follow F. Ridley, Kittredge follow Q. 185 With . . . truth.] Q^1 omits. Editors admit. 186 my] $Q^{1,2}$ omit. Cam, etc. *my* Ridley, Kittredge omit. to] Ff omit second *to* Cam, etc. *to* NCE omits. 188 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Craig, Mason, Hart *has* them] $Q^{1,2}$ *em* Editors *them* or *them,* expectations] From Ff. $Q^{1,2}$ *expectation,* Cam, etc.

and comforts of sudden respect and acquaintance; but I find none.

IAGO Well, go to: very well.

RODERIGO Very well! go to! I cannot go to, man; nor 'tis not very well. By this hand, I say 'tis very scurvy, and begin to find myself fopped in it.

IAGO Very well.

RODERIGO I tell you 'tis not very well. I will make myself known to Desdemona. If she will return me my jewels, I will give over my suit and repent my unlawful solicitation; if not, assure yourself I will seek satisfaction of you.

IAGO You have said now.

RODERIGO Ay, and said nothing but what I protest intendment of doing.

IAGO Why, now I see there's mettle in thee; and even from this instant do build on thee a better opinion than ever before. Give me thy hand, Roderigo. Thou hast taken against me a most just exception; but yet, I protest, I have dealt most directly in thy affair.

RODERIGO It hath not appeared.

IAGO I grant indeed it hath not appeared, and your suspicion is not without wit and judgement. But, Roderigo, if thou hast that in thee indeed, which I have greater reason to believe now than ever,—I mean purpose, courage and valour,—this night show it. If thou the next night following enjoy not Desdemona, take me from this world with treachery and devise engines for my life.

RODERIGO Well, what is it? Is it within reason and compass?

IAGO Sir, there is especial commission come from Venice to depute Cassio in Othello's place.

follow F. Ridley follows Q. 189 acquaintance;] Q^1 *acquittance*, Editors *acquaintance;* 191 well.] Q^1 *good.* Editors *well.* or *well!* 192 nor 'tis] Q^1 *it is* Cam, etc. *nor 'tis* Ridley *it is* (in F^1 the apostrophe has shifted upwards). 193 By . . . very] From Q^1. Q^2 *I say t'is very* Ff *Nay I think it is* Cam, etc. follow Q^1 (Delius, Craig, Mason *it is*). Chambers, Kittredge, NCE follow F. 194 fopped] $Q^{1, 2}$ Ff *fopt* (=duped). Cam, etc. *fopped* or *fopp'd* Craig *fobbed* Alexander *fopt* 196 I . . . 'tis] From Ff (*you,*) $Q^{1, 2}$ *I say it is* Cam, etc. follow F. Ridley follows Q. 199 I will] Q^1 *I'le* Q^2 *Ile* Cam, etc. *I will* Ridley *I'll* 201 and said] Q^1 *and I haue said* Cam, etc. *and said* Delius, Ridley *and I have said* intendment] $Q^{1, 2}$ *entendment* Editors *intendment* 204 instant] Q^1 *time* Cam, etc. *instant* Ridley *time* 206 exception;] $Q^{1, 2}$ *conception,* Editors *exception;* 207 affair.] Q^1 *affaires.* Cam, etc. *affair.* Ridley *affairs.* 211 in] $Q^{1, 2}$ *within* Cam, etc. *in* Delius, Ridley *within* 213 the] F^1 *rhe* 216 within] F^1 *within,* 217-227 Sir, . . . brains.] Prose in Ff. Eleven irregular lines in $Q^{1, 2}$. Editors prose. 217 commission] Q^1 *command* Cam, etc. *commission* Ridley *command*

RODERIGO Is that true? Why then Othello and Desdemona return again to Venice.

IAGO O, no: he goes into Mauritania, and taketh away with him the fair Desdemona, unless his abode be lingered here by some accident: wherein none can be so determinate as the removing of Cassio.

RODERIGO How do you mean, removing of him?

IAGO Why, by making him uncapable of Othello's place: knocking out his brains.

RODERIGO And that you would have me to do?

IAGO Ay, if you dare do yourself a profit and a right. He sups to-night with a harlotry, and thither will I go to him. He knows not yet of his honourable fortune. If you will watch his going thence, which I will fashion to fall out between twelve and one, you may take him at your pleasure. I will be near to second your attempt, and he shall fall between us. Come, stand not amazed at it, but go along with me: I will show you such a necessity in his death that you shall think yourself bound to put it on him. It is now high supper-time, and the night grows to waste: about it.

RODERIGO I will hear further reason for this.

IAGO And you shall be satisfied. *Exeunt.*

SCENE III. CYPRUS. ANOTHER ROOM IN THE CASTLE.

Enter Othello, Lodovico, Desdemona, Emilia, and Attendants.

LODOVICO
I do beseech you, sir, trouble yourself no further.

OTHELLO
O, pardon me, 'twill do me good to walk.

LODOVICO
Madam, good night: I humbly thank your ladyship.

DESDEMONA
Your honour is most welcome.

OTHELLO Will you walk, sir?
O, Desdemona!

221 taketh] From Ff. $Q^{1,2}$ *takes* Cam, etc. *takes* Chambers, NCE, Alexander *taketh* 225 of] Ff omit. Cam, etc. *of* Delius, NCE omit. 228 do?] $Q^{1,2}$ $F^{2,3}$ *doe.* $F^{1,4}$ *do.* 229 if] $Q^{1,2}$ *and if* Cam, etc. *if* Ridley, Alexander *an if* and a] $Q^{1,2}$ *and* Alexander *and* 230 harlotry,] Q^{1} *harlot*, Cam, etc. *harlotry*, Ridley *harlot*, 240 *Exeunt.*] Q^{1} Ex. *Iag.* and *Rod.* SCENE III.] $Q^{1,2}$ omit. Ff Scena Tertia. CYPRUS. . . . CASTLE.] Added by editor after Capell. *Enter . . . Attendants.*] From Ff. $Q^{1,2}$ read Desdemona, Lodouico, and Q^{1} places after l. 238. The speech-prefixes in this Sc. in Q^{1} are: Lod.; Oth.; Des.; Em. In F^{1}: Lod., Lodoui.; Oth., Othello; Des.; Æm., Æmi., Æmil. 2 'twill] $Q^{1,2}$ *it shall* Cam, etc. *'twill* Ridley *it shall* 4, 5 Will . . . Desdemona!]

DESDEMONA
My lord?
OTHELLO Get you to bed on th' instant: I will be returned forthwith. Dismiss your attendant there. Look't be done.
DESDEMONA
I will, my lord.

Exeunt Othello, Lodovico, and Attendants.

EMILIA
How goes it now? He looks gentler than he did.
DESDEMONA
He says he will return incontinent.
He hath commanded me to go to bed,
And bade me to dismiss you.
EMILIA Dismiss me!
DESDEMONA
It was his bidding: therefore, good Emilia,
Give me my nightly wearing, and adieu.
We must not now displease him.
EMILIA
I would you had never seen him!
DESDEMONA
So would not I. My love doth so approve him
That even his stubbornness, his checks, his frowns,—
Prithee unpin me,—have grace and favour in them.

One line in $Q^{1,2}$ Ff. Divided by Capell. Cam, etc. follow Capell. Alexander follows Q F. 4 sir?] Ff *Sir?* $Q^{1,2}$ *sir:*— Cam, etc. *sir?* Delius *Sir?*— Ridley *sir?* . . . 5 O, Desdemona!] $Q^{1,2}$ *O* Desdemona. Ff *Oh* Desdemona. Cam, etc. *O,—Desdemona,*— Delius *O!—Desdemona,*— Craig, Mason *O! Desdemona,*— Chambers *—Oh!—Desdemona!* Ridley *O Desdemona.* Kittredge *O, Desdemona*— Alexander *O, Desdemona!* 7 bed on th' instant:] From Ff (*instant,*) Q^{1} *bed, o' the instant* Q^{2} *bed o' the instant,* Cam, etc. *bed on the instant;* Chambers, Kittredge, NCE, Alexander *bed on th' instant;* (Kittredge *instant.*) 7, 8 returned forthwith.] Q^{1} *return'd, forthwith,* Q^{2} *return'd, forthwith* Ff *return'd forthwith:* Cam, Delius, Hart follow F. Craig, Mason *return'd forthwith;* Ridley follows Q^{1}. Chambers, Kittredge, NCE, Alexander *return'd forthwith.* 8 Dismiss] Ff *dismisse* $Q^{1,2}$ *dispatch* Cam, etc. follow F. Ridley, Kittredge, Alexander follow Q. there.] Ff *there:* $Q^{1,2}$ *there,*— Cam, Delius, Hart *there:* Craig, *there,* Chambers Mason *there;* Ridley *there,* . . . Kittredge, NCE, Alexander *there.* Look't] Ff *look't* $Q^{1,2}$ *looke it* Cam, etc. *look it* Chambers *look't* Kittredge, NCE, Alexander *Look't* 9 *Exeunt . . . Attendants.*] From Capell. $Q^{1,2}$ Exeunt. after *done.* l. 8. Ff Exit. after *done.* Cam, etc. place Exeunt . . . Attendants. after *lord.* 12 He] Ff *And* Cam, etc. *He* NCE *And* 13 bade] Q^{1} *bad* Q^{2} *bade* Ff *bid* Cam, etc. *bade* Chambers, Kittredge, NCE *bid* 17 I would] From Q^{1} F^{2-4}. F^{1} *I, would* Q^{2} *Would* Editors *I would* 19 his frowns,—] Q^{1} *and frownes.* Q^{2} *and frownes,* Ff *his frownes,* Cam, etc. *his frowns,*— or *his frowns*— Delius, Craig, Mason *and frowns,*— Ridley *and frowns* Kittredge *his frowns* 20 Prithee

EMILIA
I have laid those sheets you bade me on the bed.
DESDEMONA
All's one. Good father, how foolish are our minds!
If I do die before thee, prithee, shroud me
In one of those same sheets.
EMILIA Come, come, you talk.
DESDEMONA
My mother had a maid called Barbary.
She was in love; and he she loved proved mad
And did forsake her. She had a song of 'willow';
An old thing 'twas, but it expressed her fortune,
And she died singing it. That song to-night
Will not go from my mind. I have much to do

unpin me,—] In brackets in Ff Q^2. Editors adopt dashes or brackets. Prithee] From $F^{3,4}$. F^1 *Prythee* $Q^{1,2}$ F^2 *Prethee* Editors as for IV i 122. unpin] $Q^{1,2}$ *vnpin* Ff *vn-pin* in them.] From $Q^{1,2}$. Ff omit. Editors *in them.* 21 have laid] Gaisford and Jonas copies *haue, laid* (corrected by hand in Jonas: see note to IV ii 182, 183). those] Q^1 *these* Editors *those* bade] Q^1 *bade* Ff Q^2 *bad* Editors *bade* 22 All's one.] Proverbial saying=no matter, it's all the same, let it pass. *Cf. Much Ado* V i 49, *Richard III* V iii 8, etc. Good father,] Ff *good Father*, Q^2 *good father;* Q^1 *good faith:* If the compositor or copyist of Q^1 missed, as he seems to have done, the contraction for final *er*, then *faith* can be a misreading of *father*. Naturally, in her present circumstances, Desdemona's mind must revert, from time to time, to Brabantio. (see IV ii 45). Cam, Chambers, Hart, Kittredge, NCE, Alexander *Good faith,* Craig, Mason *Good faith!* Ridley *good faith;* Delius *Good father!* Flatter: O, 94, supports *father,* 23 before thee,] From $Q^{1,2}$ $F^{3,4}$ F^1 *before,* Flatter: O, 94, reads *before*— and assumes that Q^1 inserted *thee* for the sake of metre. Cam, etc. *before thee,* NCE *before,* If *father,* is correct in l. 22, then *thee* is needed in l. 23 to bring the talk back to Emilia. prithee,] $Q^{1,2}$ F^2 *prethee* F^1 prythee $F^{3,4}$ *prithee* Editors as for IV i 122. 24 those] $Q^{1,2}$ *those* Ff *these* *those* here reverts to *those* in l. 21. Cam, etc. *those* Chambers, NCE, Alexander *these* 25 Barbary.] From $Q^{1,2}$. F^1 Barbarie, F^{2-4} Barbara, Cam, etc. *Barbara:* Craig, Mason *Barbara;* Chambers *Barbara.* Kittredge *Barbary.* Alexander *Barbary:* NCE *Barbary;* 26 mad] $Q^{1,2}$ *mad,* Ff *mad,* or *mad.* Flatter: O, 191, advocates *made* with meaning 'false.' See also TLS, 6 October and 17 November, 1945. There is some confusion in the forms *mad : made* in various plays. In *1 Henry IV* II iv 435, Q $F^{1,2}$ have *made* and $F^{3,4}$ *mad* where the sense seems to be *mad*; but in II i 69 Q^1 has *made* where *mad* is the sense. In *2 Henry IV* II i 88 Q has *made* for *mad* and similarly in *Sonnet* 129, l. 9. In *Winter's Tale* III iii 108 F has *mad* for *made* and in *Troilus* II ii 56 F has *made* for *mad.* In *Hamlet* III iv 187 Q^2 has *mad* and F *made* where the usual reading is *mad* and Flatter prefers *made.* Obviously one has to be guided by an appreciation of the sense intended. 27 had] Q^1 *has* Editors *had* 'willow';] Here and in the song $F^{1,2}$ *spell Willough* $F^{3,4}$ have *Willow* and *Willough* 30] Two lines in Q^2, ending *mind:* . . . *doe;* 30-52 I have . . . next.] Q^1 omits. Editors admit.

But to go hang my head all at one side
And sing it like poor Barbary. Prithee, dispatch.

EMILIA
Shall I go fetch your night-gown?

DESDEMONA No, unpin me here.
This Lodovico is a proper man.

EMILIA
A very handsome man.

DESDEMONA
He speaks well.

EMILIA I know a lady in Venice would have walked barefoot to Palestine for a touch of his nether lip.

DESDEMONA (*sings*)

The poor soul sat sighing by a sycamore tree,
Sing all a green willow;
Her hand on her bosom, her head on her knee,
Sing willow, willow, willow.
The fresh streams ran by her, and murmured her moans;
Sing willow, willow, willow;
Her salt tears fell from her, and softened the stones;
Sing willow,—

31, 32 But . . . dispatch.] Prose in Q². Editors verse. 32 Barbary.] F¹ Brabarie: Q² Barbary; F²⁻⁴ Barbara: Editors spell as in l. 25. 37 barefoot] Q² *barefooted* 38 nether] Q² *neither* (Gaisford and Jonas copies of F¹ *neither* Corrected by hand in Jonas. See note to IV ii 182, 183. This shows that the editor of Q² used a Gaisford-Jonas type of F¹.) 39 (*sings*)] From Q². Ff omit. For various musical settings, see Sh. Mus., 52. The song was adapted from lines in a Ballad, in the Pepys collection, printed in the Percy *Reliques* (I II viii), entitled *A Lover's Complaint, being forsaken of his love*, in which the speaker is a man. Furness, 277-278, prints part of the Ballad and music from Chappell's *Popular Music of the Olden Time*, i 207. Bridge, 23, gives a facsimile of some words and music from Brit. Mus. Additional MS., 15,117, fol. 18; whence they are reprinted in Pattison, 169, 170. The oldest music (for lute) is in Dallis's MS. (1583) in Trin. Coll. Dublin. See also Noble, 123-126. The song is in italics in Ff Q². Q¹ omits it: see note to ll. 30-51. soul sat sighing] Q² soule sate sighing Ff Soule sat singing, The Ballad has *sighing* and Q²'s editor probably knew it. The Gaisford and Jonas copies of F¹ have Sonle set sining, corrected by hand in Jonas to Soule sat singing. See note to IV ii 182, 183. Cam, etc. *soul sat sighing* Chambers *soul sat singing* 42 willow.] F¹ wtllough. 44 Sing . . . willow;] From Q². Ff Sing Willough, &c. (F⁴ Willow,) Editors follow Q². 45 and] Ff *and* Q² which (the Ballad has *which;* but *and* is probably used here to match *and* in l. 43). The editor of Q² no doubt knew the Ballad. Cam, etc. *and* Ridley *which* 46-48] Like Ridley, Kittredge, Alexander, we follow what seems to be the intended arrangement in Ff Q², which is:

Sing Willough, &c. (*Lay by these*)
Willough, Willough. (*Prythee high thee: he'le come anon*)
Sing all a greene Willough [etc.]

Lay by these.—

(*Sings*) willow, willow.

Prithee hie thee: he'll come anon.

(*Sings*) Sing all a green willow must be my garland.
Let nobody blame him; his scorn I approve,

Nay that's not next. Hark, who is't that knocks?

EMILIA It's the wind.

DESDEMONA (*sings*)

I called my love false love; but what said he then?
Sing willow, willow, willow:
If I court moe women, you'll couch with moe men.

So get thee gone: good night. Mine eyes do itch:
Doth that bode weeping?

EMILIA 'Tis neither here nor there.

DESDEMONA

I have heard it said so. O, these men, these men!
Dost thou in conscience think,—tell me, Emilia,—
That there be women do abuse their husbands
In such gross kind?

EMILIA There be some such, no question.

DESDEMONA

Wouldst thou do such a deed for all the world?

EMILIA

Why, would not you?

DESDEMONA No, by this heavenly light!

EMILIA

Nor I neither by this heavenly light:
I might do't as well i' th' dark.

(Q² reads willow and Prethee.) Cam, etc. in ert the spoken line *Lay by these:*— after *stones;* and follow with the sung line *Sing . . . willow;* Ridley, NCE insert the spoken line after *Sing . . . willow;* and follow with another sung line *Willow, willow;* and then the spoken line *Prithee, . . . anon;*— 50 (*Sings*)] Added by editor. 52 who is't that] From Ff. Q¹·², Ridley *who's that* Cam, etc. follow F. Delius, Craig, Mason *who is it that* 53 It's] From Ff. Q¹ *It is* Q² *T'is* Cam, Chambers, NCE *It's* Delius, Craig, etc. *It is* 54-56 DESDEMONA (*sings*) I . . . men.] Q¹ omits. Editors admit. 54 (*sings*)] Added by editor. false love;] Ff false Loue: Q² false, then?] Gaisford and Jonas copies of F¹ theu? Corrected in Jonas: see note to IV ii 182, 183. 57 So] Q¹ *Now* Cam, etc. *So* or *So,* Ridley *Now* 57, 58 Mine . . . weeping?] One line in Q¹. 58 Doth] Q¹ *does* Q² *Does* Editors *Doth* 59-62 DESDEMONA I . . . question.] Q¹ omits. Editors admit. 62 kind?] Q² *kindes?* 63 deed] Q² *thing,* 64 Why,] Q¹, ² *Why* you?] Q¹ *you.* 65, 66] Prose in Hanmer. Two lines in Q¹, ² Ff, ending *light, . . . darke.* Prose in Cam, Delius, Ridley. Verse in Craig, Chambers, Mason, Hart, Kittredge, NCE, Alexander. 66 do't as well] From Ff Q¹

DESDEMONA
Wouldst thou do such a deed for all the world?
EMILIA
The world's a huge thing: it is a great price
For a small vice.
DESDEMONA Good troth, I think thou wouldst not.
EMILIA By my troth, I think I should; and undo't when I had done. Marry, I would not do such a thing for a joint-ring, nor for measures of lawn, nor for gowns, petticoats, nor caps, nor any petty exhibition; but, for all the whole world,—'ud's pity, who would not make her husband a cuckold to make him a monarch? I should venture purgatory for't.
DESDEMONA
Beshrew me, if I would do such a wrong
For the whole world.
EMILIA Why, the wrong is but a wrong i' th' world; and having the world for your labour, 'tis a wrong in your own world, and you might quickly make it right.
DESDEMONA
I do not think there is any such woman.
EMILIA Yes, a dozen; and as many to th' vantage as would store the world they played for.

doe it as well Q^2 *as well doe it* Cam, etc. follow F. Ridley follows Q^1. i' th'] $Q^{1,2}$ *in the* Cam, etc. *i' the* Ridley *in the* Chambers, Kittredge, NCE, Alexander *i' th'* 67 Wouldst] Q^1 *Would* Editors *Wouldst* deed] Q^1 *thing* Cam, etc. *deed* Ridley *thing* 68, 69 The . . . vice.] Divided as in $Q^{1,2}$. In Ff lines end in *thing: . . . vice.* Cam, etc. follow Q. Prose in Chambers, Kittredge. Alexander follows F. 68 world's] $Q^{1,2}$ *world is* Cam, Chambers, Kittredge, NCE, Alexander *world's* Delius, Craig, Mason, Hart, Ridley *world is* 69 Good troth,] From Q^1. F^1 *Introth* Q^2 F^{2-4} *In troth* Cam, etc. *In troth,* Ridley, Kittredge, Alexander *Good troth,* 70 By my troth,] From Q^1. F^1 *Introth* Q^2 F^{2-4} *In troth* Cam, etc. follow Q^2 F^2. Ridley, Kittredge, Alexander follow Q^1. 71 done.] $Q^{1,2}$ *done it,* Ridley, Kittredge, Alexander *done it.* joint-ring,] Q^2 adds hyphen=a gemel ring. 71, 72 nor for measures] $Q^{1,2}$ *or for measures* Cam, etc. *nor for measures* Craig, Mason *nor measures* Ridley *or for measures* 72 petticoats,] Q^1 *or Petticotes,* Cam, etc. *petticoats,* Ridley *or petticoats,* nor caps,] Q^2 *or Caps,* 73 petty] Q^1 *such* Cam, etc. *petty* Ridley *such* for all] From Ff. $Q^{1,2}$ *for* Cam, etc. *for* Kittredge, NCE, Alexander *for all* world,—] From Capell. Ff Q^2 *world:* Q^1 *world?* Cam, etc. *world,—* Craig, Mason *world,* Ridley *world?* Chambers, Kittredge, Alexander *world—* 'ud's pity,] Q^1 *vds pitty,* Ff Q^2 *why,* or *why* Cam, Delius, Chambers, Hart *why,* Craig, Mason omit. Ridley, Kittredge, NCE, Alexander follow Q^1. 74 cuckold] Q^1 *Cuckole,* 75 for't.] $Q^{1,2}$, Ridley *for it.* Cam, etc. *for't.* 78 i' th'] Q^1 *i' the* Cam, etc. *i' the* Kittredge, NCE, Alexander *i' th'* 82, 83 Yes, . . . for.] Verse in Theobald, etc., ending *vantage, as . . . for.* Cam, etc., print prose. 82 to th'] $Q^{1,2}$ *to the* Cam, etc. *to the* Kittredge, NCE,

But I do think it is their husbands' faults
If wives do fall. Say that they slack their duties
And pour our treasures into foreign laps,
Or else break out in peevish jealousies,
Throwing restraint upon us, or say they strike us,
Or scant our former having in despite,
Why, we have galls, and though we have some grace,
Yet have we some revenge. Let husbands know
Their wives have sense like them: they see and smell
And have their palates both for sweet and sour
As husbands have. What is it that they do
When they change us for others? Is it sport?
I think it is. And doth affection breed it?
I think it doth. Is't frailty that thus errs?
It is so too. And have not we affections,
Desires for sport, and frailty, as men have?
Then let them use us well: else let them know,
The ills we do, their ills instruct us so.

DESDEMONA

Good night, good night. God me such uses send,
Not to pick bad from bad, but by bad mend! *Exeunt.*

ACT V

SCENE I. CYPRUS. A STREET.

Enter Iago and Roderigo.

IAGO

Here, stand behind this bulk: straight will he come.
Wear thy good rapier bare, and put it home.

Alexander *to th'* 84-101 But . . . so.] Q^1 omits. Editors admit. 86 pour] $F^{1,2}$ *powre* 100 them . . . them] Q^2 *em . . . em* Ridley *'em . . . 'em* 101 so.] F^1 Q^3 *so.* F^{2-4} *to.* 102] Two lines in Ff, ending *night: . . . send.* God] Q^1 *God* Ff Q^2 *Heauen* Cam, etc. *heaven* Alexander *God* uses] Q^1 *vsage* Cam, etc. *uses* Craig, Hart *usage* 103 *Exeunt.*] Rhodes, 28, notes that here Desdemona passed to her bed in the inner stage, and Emilia, drawing the curtains upon her, departed by the stage door: so preparing for v ii, in which scene the audience thus knew Desdemona was behind the curtains. ACT V SCENE I.] Q^1 Actus. 5. Q^2 Actus 5. Scæna I. Ff Actus Quintus. Scena Prima. CYPRUS. A STREET.] Added by Cam after Rowe. The speech-prefixes in this Sc. in Q^1 are: Iag.; Rod.; Cas.; Oth.; Grat., Gra.; Lod.; Bian.; Em. In F^1: Iago; Rod.; Cas., Cassio; Oth.; Gra.; Lodo., Lod.; Bian.; Æmil. 1] Two lines in Ff, ending *Barke, . . . come:* bulk:] Q^1 *Bulke,* Q^2 *bulke,* $F^{1,2}$ *Barke,* $F^{3,4}$ *Bark, Bulk*=projecting part of a building; and this it means here. It also meant the hull of a ship. It may be that F's editor, understanding that shipping was intended, tried to make things clearer by changing to *Barke*

Quick, quick; fear nothing: I'll be at thy elbow.
It makes us, or it mars us: think on that,
And fix most firm thy resolution.

RODERIGO
Be near at hand: I may miscarry in't.

IAGO
Here, at thy hand: be bold, and take thy stand. *Retires.*

RODERIGO
I have no great devotion to the deed;
And yet he hath given me satisfying reasons.
'Tis but a man gone. Forth, my sword: he dies.

IAGO
I have rubbed this young quat almost to the sense,
And he grows angry. Now, whether he kill Cassio,
Or Cassio him, or each do kill the other,
Every way makes my gain. Live Roderigo,
He calls me to a restitution large
Of gold and jewels that I bobbed from him
As gifts to Desdemona:
It must not be. If Cassio do remain,
He hath a daily beauty in his life
That makes me ugly; and besides, the Moor
May unfold me to him: there stand I in much peril.
No, he must die. Be't so. I hear him coming.

Enter Cassio.

RODERIGO
I know his gait: 'tis he. Villain, thou diest!

Makes a pass at Cassio.

Cam, etc. *bulk;* Ridley *bulk,* 4 on] Ff *on* $Q^{1,2}$ *of* Cam, etc. *on* Ridley *of* 5 most] Q^2 *more* Editors *most* 7 stand.] Q^1 *sword.* Cam, etc. *stand.* Ridley *sword.* *Retires.*] Added by Cam after Capell. Delius, etc. add same or similar S.D. Chambers omits. 8 deed;] Q^1 *dead;* Editors *deed;* or *deed,* 9 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Delius, Craig, Hart, Mason *has* 11 quat] Ff Q^2 *Quat* Q^1 *gnat* (In Warwickshire and Midland dialects=pimple, small boil. See Wright: DD, sub *Quat.*) Editors *quat* 12 angry. Now, whether] From Ff. Q^1 *angry now: whether* Q^2 *angry, now, whether* Editors follow F. 14 gain.] $Q^{1,2}$ *game;* Cam, etc. *gain:* or *gain.* Kittredge *game.* 16 Of] $Q^{1,2}$ *For* Editors *Of* 19 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Hart, Ridley *has* 21 much] Q^1 omits. Cam, etc. *much.* Ridley omits. 22 Be't so.] $Q^{1,2}$ *be't so,* Ff *But so,* Kinnear conj. *But, soft!* Cam, Chambers, Hart, Ridley, Alexander follow Q. Delius, Craig, Mason; Kittredge, NCE follow F. Stops vary. hear] F^1 *heard* Cam, etc. *hear* NCE *heard* 23 *Makes . . . Cassio.*] Added by Cam after Capell. Craig, Mason, Hart, Ridley, Kittredge, NCE, as in Cam. Delius Rushing out, and making a pass at Cassio. Chambers Attacks Cassio. Alexander Thrusts at Cassio.

CASSIO
That thrust had been mine enemy indeed,
But that my coat is better than thou know'st.
I will make proof of thine.

Draws, and wounds Roderigo.

RODERIGO O, I am slain!

Iago from behind wounds Cassio in the leg, and exit.
Roderigo and Cassio fall.

CASSIO
I am maimed for ever. Help, ho! murther! murther!

Enter Othello.

OTHELLO
The voice of Cassio: Iago keeps his word.

RODERIGO
O, villain that I am!

OTHELLO It is even so.

CASSIO
O, help, ho! Light! a surgeon!

OTHELLO
'Tis he. O brave Iago, honest and just,
That hast such noble sense of thy friend's wrong!
Thou teachest me. Minion, your dear lies dead,
And your unblest fate hies. Strumpet, I come!
Forth of my heart those charms, thine eyes, are blotted;
Thy bed lust-stained shall with lust's blood be spotted. *Exit.*

Enter Lodovico and Gratiano.

CASSIO
What, ho! No watch? No passage? Murther! murther!

24 mine] $Q^{1,2}$ *my* Editors *mine* 25 know'st.] Q^1 *think'st,* Cam, etc. *know'st.* Chambers *knowest* Ridley *think'st:* 26 *Draws, . . . Roderigo.*] Added by Capell, whom editors follow. *Iago . . . exit.*] Added by editor after Theobald and Cam. Rowe added Fight, and both fall. Editors add same or closely similar S.D. *Roderigo . . . fall.*] Added by Theobald. Editors, after l. 27, Falls. 27 murther! murther!] Q^1 *murder, murder.* Q^2 *murder.* 29 It is] From Ff. Q^1 *Harke tis* Q^2 *Harke, tis* Cam, etc. *It is* Ridley *Hark, 'tis* even] Craig, Mason *e'en* 33 me. Minion,] From Ff. $Q^{1,2}$ *me;—minion,* Cam, etc. *me. Minion,* Delius *me,—Minion,* Chambers *me.—Minion,* Ridley *me, . . . minion,* Alexander *me—minion,* 34 unblest fate hies.] Ff Q^2 *vnblest Fate highes:* Q^1 *your fate hies apace;* The scansion of F's line is unusual; Q scans with stress on *your* Cam, etc. follow F with *hies* and various stops. Ridley follows Q. 35 Forth of] From $Q^{1,2}$. F^1 *For of.* F^{2-4} *For off* Editors *Forth of* 36 *Exit.*] Q^1 Ex. Q^2 Exit. Ff Exit Othello. 37] Two lines in Ff, ending *passage? . . . Murther.* Murther! murther!] $Q^{1,2}$ *murder, murder.*

GRATIANO
'Tis some mischance: the cry is very direful.
CASSIO
O, help!
LODOVICO
Hark!
RODERIGO
O wretched villain!
LODOVICO
Two or three groan: it is a heavy night.
These may be counterfeits. Let's think't unsafe
To come in to the cry without more help.
RODERIGO
Nobody come? then shall I bleed to death.
LODOVICO
Hark!

Enter Iago with a light.

GRATIANO
Here's one comes in his shirt, with light and weapons.
IAGO
Who's there? Whose noise is this that cries on murther?
LODOVICO
We do not know.
IAGO
Did not you hear a cry?
CASSIO
Here, here! For heaven's sake, help me!
IAGO
What's the matter?
GRATIANO
This is Othello's Ancient, as I take it.
LODOVICO
The same indeed, a very valiant fellow.
IAGO
What are you here that cry so grievously?

38 cry] $Q^{1,2}$ *cry* $F^{1,2}$ *voyce* $F^{3,4}$ *voice* Cam, etc. *cry* Chambers, NCE, Alexander *voice* 42 groan:] $Q^{1,2}$ *grones,* Cam, Craig, Hart, Mason, Ridley *groan:* Chambers *groans;* Delius, Kittredge, NCE, Alexander *groan.* it is a] From $Q^{1,2}$. Ff *'Tis* Cam, etc. follow Q. NCE, Alexander follow F. 44 in to] From Capell. $Q^{1,2}$ Ff *into* Cam, etc. *in to* Ridley *into* 45 come?] From Theobald. $Q^{1,2}$ *come,* Ff *come:* Editors *come?* 46 *Enter . . . light.*] In $Q^{1,2}$ after l. 45. Ff Enter Iago. after l. 45. Cam, etc. place Q's S.D. after l. 46; Chambers after l. 47; NCE, Alexander after l. 45. 47 light] $Q^{1,2}$ *lights* Editors *light* 48] Two lines in Ff, ending *there? . . . murther?* murther?] Q^{1} *murder.* Q^{2} *murder?* 49 We] $Q^{1,2}$ *I* Cam, etc. *We* Ridley *I* Did] Ff *Do* or *Doe* Cam, etc. *Did* Chambers, NCE *Do* 50 heaven's] $Q^{1,2}$ *heauens* Ff *heauen* Cam, etc. *heaven's* Chambers *heaven*

CASSIO
Iago? O, I am spoiled, undone by villains!
Give me some help.
IAGO
O me, Lieutenant! What villains have done this?
CASSIO
I think that one of them is hereabout,
And cannot make away.
IAGO O treacherous villains!
What are you there? Come in and give some help.

To Lodovico and Gratiano.

RODERIGO
O, help me there!
CASSIO
That's one of them.
IAGO O murd'rous slave! O villain!

Thrusts him in.

RODERIGO
O damned Iago! O inhuman dog!
IAGO
Kill men i' th' dark! Where be these bloody thieves?
How silent is this town! Ho! murther! murther!
What may you be? Are you of good or evil?
LODOVICO
As you shall prove us, praise us.
IAGO
Signior Lodovico?
LODOVICO
He, sir.
IAGO
I cry you mercy. Here's Cassio hurt by villains.
GRATIANO
Cassio!

54 Iago?] $Q^{1,2}$ Iago, 56] Two lines in Ff, ending *Lieutenant! . . . this?* me,| Q^1 *my* Editors *me,* 57 that] $Q^{1,2}$ *the* Cam, etc. *that* Ridley *the* 59 *To . . . Gratiano.* Added by Theobald, generally adopted. 60 there!] From Ff. $Q^{1,2}$ *here.* Cam, etc. *here!* or *here.* NCE, Alexander *there!* 61 them.] $Q^{1,2}$ *em.* Editors *them.* murd'rous] $Q^{1,2}$ *murderous Thrusts him in.*] From Q^2. Q^1 Ff omit. Rowe Jago stabs him. Cam, etc. Stabs Roderigo. NCE Thrusts Roderigo in. 62 damned] $Q^{1,2}$ *dambd* inhuman] Ff *inhumane* $Q^{1,2}$ *inhumaine* dog!] $Q^{1,2}$ *dog,— o, o, o.* Cam, etc. *dog!* Ridley *dog! . . . oh, oh, oh!* See note to IV ii 56. 63] Two lines in Ff, ending *darke? . . . Theeues?* men] Q^1 *him* Cam, etc. *men* Ridley *him* i' th'] Ff *i' th'* $Q^{1,2}$ *i ' the* Cam, etc. *i' the* Chambers *in the* Kittredge, NCE, Alexander *i' th'* these] $Q^{1,2}$ *those* Cam, etc. *these* Ridley *those* 64 murther! murther!] $Q^{1,2}$ *murder, murder:*

IAGO
How is't, brother?
CASSIO
My leg is cut in two.
IAGO Marry, heaven forbid!
Light, gentlemen: I'll bind it with my shirt.

Enter Bianca.

BIANCA
What is the matter, ho? Who is't that cried?
IAGO
Who is't that cried!
BIANCA O my dear Cassio! My sweet Cassio! O Cassio, Cassio, Cassio!
IAGO
O notable strumpet! Cassio, may you suspect
Who they should be that have thus mangled you?
CASSIO
No.
GRATIANO
I am sorry to find you thus: I have been to seek you.
IAGO
Lend me a garter. So. O, for a chair,
To bear him easily hence!
BIANCA
Alas, he faints! O Cassio, Cassio, Cassio!
IAGO
Gentlemen all, I do suspect this trash
To be a party in this injury.
Patience awhile, good Cassio. Come, come;
Lend me a light. Know we this face or no?
Alas, my friend and my dear countryman
Roderigo? No:—yes, sure. O heaven! Roderigo.

71 is't,] $Q^{1,2}$ *Is it* Cam, Delius, Chambers, NCE, Alexander *is't*, Craig, Mason, Hart, Ridley, Kittredge *is it*, 76, 77] Two lines in Ff, ending *deere* Cassio, . . . Cassio. My sweet . . . Cassio!] From Ff. $Q^{1,2}$ *O my sweete* Cassio, Cassio, Cassio. Cam, etc. follow F. Ridley *O my sweet Cassio! O Cassio, Cassio, Cassio!* 79 have thus] $Q^{1,2}$ *thus haue* Cam, etc. *have thus* Ridley, Kittredge *thus have* 81] Two lines in Ff, ending *thus; . . . you.* 82, 83 IAGO Lend . . . hence!] Q^1 omits. Editors admit. 86-88] Divided as in Ff. Two lines in Q^1, ending Cassio: . . . *no?* Three in Q^2, ending Cassio; . . . *light: . . . no?* Editors divide as in F. 86 be a party] From Ff. $Q^{1,2}$ *beare a part* Cam, etc. follow F. Ridley follows Q. this injury.] From Ff. Q^1 *this:* Cam, etc. follow F. Ridley *this.* 87 awhile,] From F^1. $Q^{1,2}$ *a while* F^{2-4} *a while*, Cam, etc. *awhile*, NCE *a while*, Come, come;] Q^1 omits. Editors admit. 89 countryman] From Ff. $Q^{1,2}$ *countrey man:* 90 O heaven!] Q^1 *O heauen* F^1 *Yes, 'tis* Q^2

GRATIANO
What, of Venice?
IAGO
Even he, sir. Did you know him?
GRATIANO Know him! Ay.
IAGO
Signior Gratiano? I cry you gentle pardon:
These bloody accidents must excuse my manners
That so neglected you.
GRATIANO I am glad to see you.
IAGO
How do you, Cassio? O, a chair, a chair!
GRATIANO
Roderigo!
IAGO
He, he, 'tis he. (*A chair brought in.*) O, that's well said: the chair.
Some good man bear him carefully from hence.
I'll fetch the General's surgeon. (*To Bianca*) For you, mistress,
Save you your labour. He that lies slain here, Cassio,
Was my dear friend. What malice was between you?
CASSIO
None in the world, nor do I know the man.
IAGO (*to Bianca*)
What, look you pale? O, bear him out o' th' air.

Cassio and Roderigo are borne off.

Stay you, good gentlemen. Look you pale, mistress?
Do you perceive the gastness of her eye?
Nay, if you stare, we shall hear more anon.
Behold her well: I pray you look upon her.
Do you see, gentlemen? Nay, guiltiness will speak
Though tongues were out of use.

yes, tis F²⁻⁴ *Yea, tis* (or *'tis*). Cam, etc. follow Q¹. NCE —*yes, 'tis* 93 you] Ff *your* Cam, etc. *you* Chambers, NCE, Alexander *your* 98] Two lines in Ff, ending *'tis he: . . . Chaire. (A . . . in.)*] Added by Cam after Capell, generally adopted. 100 (*To Bianca*)] Added by Johnson, generally adopted. 104 (*to Bianca*)] Added by Johnson, generally adopted. out o' th'] F¹ *o' th'* F²⁻⁴ *out oth'* Q¹ *out o' th* Q² *out o' the* Cam, etc. *o' the* Chambers *out of the* Kittredge, NCE, Alexander *o' th' Cassio . . . off.*] Added by Cam after Capell, generally adopted. 105 gentlemen.] From Ff. Q¹, ² *Gentlewoman,* Editors follow F. 106 gastness] From Ff (=terrified look). Q¹, ² *ieastures* (=gestures). Cam, etc. *gastness* Delius *ghastness* Ridley *gestures* 107 if you stare,] From Ff. Q¹, ² *an you stirre,* hear] Q¹, ² *haue* 108 well: . . . you] From Ff. Q¹, ² *well I pray you,* 109, 110] In Q¹, ² lines end in *guiltinesse . . . vse.*

Enter Emilia.

EMILIA
'Las, what's the matter? What's the matter, husband?

IAGO
Cassio hath here been set on in the dark
By Roderigo and fellows that are 'scaped.
He's almost slain, and Roderigo dead.

EMILIA
Alas, good gentlemen! Alas, good Cassio!

IAGO
This is the fruits of whoring. Prithee, Emilia,
Go know of Cassio where he supped to-night.
What, do you shake at that?

BIANCA
He supped at my house, but I therefore shake not

IAGO
O, did he so? I charge you, go with me.

EMILIA
Fie, fie upon thee, strumpet!

BIANCA
I am no strumpet, but of life as honest
As you that thus abuse me.

EMILIA As I! Foh! Fie upon thee!

IAGO
Kind gentlemen, let's go see poor Cassio dressed.
Come, mistress, you must tell's another tale.
Emilia, run you to the citadel,
And tell my lord and lady what hath happed!
Will you go on afore? (*Aside*) This is the night
That either makes me or fordoes me quite. *Exeunt.*

110 *Enter Emilia.*] Q^1 Enter *Em.* Q^{2+} Enter *Emi.* Ff omit. 111 'Las, what's . . . What's . . . husband?] From $Q^{1,2}$. Ff *Alas, what is . . . What is . . . Husband?* (in two lines, ending *matter? . . . Husband?*). Editors follow Q. (Chambers, NCE *Alas,*) 112 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Ridley *has* 114 dead.] $Q^{1,2}$ *dead.* Ff *quite dead.* Cam, etc. *dead.* NCE, Alexander *quite dead.* 116 fruits] From Ff. $Q^{1,2}$ *fruite* Cam, Craig, Chambers, Mason, Ridley, Kittredge *fruit* Delius, Hart, NCE, Alexander *fruits* Prithee,] From Q^3 $F^{3,4}$. Q^1 *pray* F^1 *Prythe* F^2 *Prethee* Cam, etc. *Prithee,* Delius *Pr'ythee,* Ridley *Pray,* 121 Fie, fie] From Q^1. Q^3 *Fie* Ff *Oh fie* Cam, etc. *Fie, fie* Chambers, NCE *Oh, fie* 123 Foh!] Q^1 *fough,* Q^2 *now* Ff omit. Cam, etc. *foh!* Ridley *faugh!* Kittredge *Foh!* NCE omits. 124] Two lines in Ff, ending *Gentlemen: . . . drest.* 127 hath] $Q^{1,2}$ *has* Editors *hath* 128 on afore?] From Ff. Q^1 *on, I pray,* Q^2 *on? I pray:* Cam, *on? I pray.* Ridley *on, I pray.* Delius, Craig, Chambers, Mason, Hart, Kittredge, NCE, Alexander *on afore?*

SCENE II. CYPRUS. A BEDCHAMBER IN THE CASTLE: DESDEMONA IN HER BED.

Enter Othello with a light.

OTHELLO

It is the cause, it is the cause, my soul:
Let me not name it to you, you chaste stars!
It is the cause. Yet I'll not shed her blood,
Nor scar that whiter skin of hers than snow
And smooth as monumental alabaster.
Yet she must die, else she'll betray more men.
Put out the light, and then put out the light:
If I quench thee, thou flaming minister,
I can again thy former light restore,
Should I repent me: but once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume. When I have plucked thy rose,
I cannot give it vital growth again,
It needs must wither: I'll smell it on the tree.

Kisses her.

SCENE II.] $Q^{1,2}$ omit. Ff Scæna Secunda. CYPRUS. . . . *light.*] Q^1 Enter *Othello* with a light. Q^2 Enter *Othello* with a light, and *Desdemona* in her bed. Ff Enter Othello, and Desdemona in her bed. CYPRUS . . . CASTLE:] Added by editor after Rowe and Cam. Pope added Enter Othello, with a light and a sword. On the various settings for this Scene, see Furness, 292, and Skillan, 81. Fechter in speaking the opening lines regarded his reflection in Desdemona's mirror. The speech-prefixes in this Sc. in Q^1 are: Oth.; Des.; Em.; Mon.; All; Iag.; Gra., Grat.; Lod.; Cas. In F^1: Oth., Othel., Othello; Des.; Æmil. as far as l. 182 and in l. 248; Emil. in ll. 186-239; Mon., Mont.; Gra.; Iago, Iag.; All; Lod.; Cas., Cassio. 4, 5] Flatter: O, 201, sees here Spenser's influence: *Faerie Queene*, II xii, st. lxxvii: it may be, but snow and alabaster were often used to suggest, as here, whiteness, purity, and innocence. For snow, see *Cymbeline* II iv 13, *Macbeth* IV iii 53, *Hamlet* III i 137; for alabaster, *Lucrece* 419, *Richard III* IV iii 11. See also Tilley: S, 591. 7 Put . . . light:] Punctuated as in $Q^{1,2}$ Ff. Cam, etc. follow Q F. Chambers *Put . . . light, and then— . . . light!* Kittredge, NCE, Alexander *Put . . . light, . . . light.* 10 thy light,] From Ff. $Q^{1,2}$ *thine*, Q's reading, says Flatter, 84, makes the line stumble rather than run. Cam, etc. *thy light*, Ridley *thine*, 11 cunning'st] Q^1 *cunning* Chambers *cunningest* Ridley *cunning* 13] Two lines in Ff, ending *re-Lume. . . . Rose*, relume.] Q^1 *returne:* Q^2 *relumine:* Editors *relume.* thy] Ff *thy* $Q^{1,2}$ *the* Cam, Craig, Chambers, Mason, Ridley, Kittredge, NCE *the* Delius, Hart, Alexander *thy* 15 needs must] From Ff. $Q^{1,2}$ *must needes* Cam, Hart, Ridley *must needs* Delius, etc. *needs must* it] $Q^{1,2}$ *it* Ff *thee* Cam, etc. *it* Alexander *thee* *Kisses her.*] From Q^2. Q^1 Ff omit. Editors admit same or similar S.D.

O balmy breath, that dost almost persuade
Justice to break her sword! One more, one more.
Be thus when thou art dead, and I will kill thee,
And love thee after. One more, and that's the last:
So sweet was ne'er so fatal. I must weep,
But they are cruel tears. This sorrow's heavenly:
It strikes where it doth love. She wakes.

DESDEMONA
Who's there? Othello?

OTHELLO
Ay, Desdemona.

DESDEMONA
Will you come to bed, my lord?

OTHELLO
Have you prayed to-night, Desdemona?

DESDEMONA
Ay, my lord.

OTHELLO
If you bethink yourself of any crime
Unreconciled as yet to heaven and grace,
Solicit for it straight.

DESDEMONA
Alack, my lord, what may you mean by that?

OTHELLO
Well, do it, and be brief: I will walk by.
I would not kill thy unpreparéd spirit;
No, heaven forfend! I would not kill thy soul.

DESDEMONA
Talk you of killing?

OTHELLO
Ay, I do.

DESDEMONA
Then heaven
Have mercy on me!

OTHELLO
Amen, with all my heart!

16 O] Ff *Oh* $Q^{1,2}$ *A* Cam *Ah*, Delius, etc. *O* Ridley *A* NCE *Oh*, dost] $Q^{1,2}$ *doth* Cam, etc. *dost* Ridley *doth* 17 Justice] $Q^{1,2}$ *Iustice her selfe* Cam, etc. *Justice* Ridley follows Q. sword! One . . . more.] Ff *Sword. One more, one more:* Q^1 *sword once more,* Q^2 *sword: one more;* Cam, etc. follow F. Ridley *sword! Once more:* 19 One] Q^1 once Cam, etc. *one* or *One* Ridley *once* that's] From Ff. $Q^{1,2}$ *this* Cam, etc. *this* Chambers, NCE, Alexander *that's* last:] Q^1 adds He kisses her. Editors omit. 22 where] Q^1 *when* Editors *where* doth] $Q^{1,2}$ *does* Editors *doth* 25 Desdemona?] $F^{1,2}$ Desdemon? Cam, etc. *Desdemona?* Delius, Kittredge, NCE *Desdemon?* 30] Two lines in Ff, ending *Lord. . . . that?* Alexander follows F, treating *Solicit . . . lord,* as one line. Alack,] From Ff. $Q^{1,2}$ *Alas* Cam, Delius, Hart, Ridley *Alas,* Craig, Mason *Alas!* Chambers, Kittredge, NCE, Alexander *Alack,* may] Q^2 *doe* Editors *may* 33 heaven] From $Q^{1,2}$. Ff *Heauens* Chambers, NCE, *heavens* 34, 35 Talk . . . heart!] Arranged as by Capell.

DESDEMONA
If you say so, I hope you will not kill me.
OTHELLO
Hum!
DESDEMONA
And yet I fear you; for you're fatal then
When your eyes roll so. Why I should fear I know not,
Since guiltiness I know not; but yet I feel I fear.
OTHELLO
Think on thy sins.
DESDEMONA They are loves I bear to you.
OTHELLO
Ay, and for that thou diest.
DESDEMONA
That death's unnatural that kills for loving.
Alas, why gnaw you so your nether lip?
Some bloody passion shakes your very frame:
These are portents; but yet I hope, I hope,
They do not point on me.
OTHELLO Peace, and be still!
DESDEMONA
I will so. What's the matter?
OTHELLO
That handkerchief which I so loved and gave thee
Thou gav'st to Cassio.
DESDEMONA No, by my life and soul!
Send for the man, and ask him.
OTHELLO Sweet soul, take heed,
Take heed of perjury: thou art on thy death-bed.
DESDEMONA
Ay, but not yet to die.
OTHELLO Yes, presently.

Four lines in $Q^{1,2}$ Ff. Cam, Ridley follow Q F. Delius, Craig, Chambers, Mason, Hart, Kittredge, NCE, Alexander follow Capell. 36 so,] F^1 omits. Editors *so*, 37 Hum!] $Q^{1,2}$ *Hum.* Ff *Humh.* Cam, etc. *Hum!* Kittredge, Alexander *Humh!* 38 you're] From Ff. Q^1 *you are* Q^2 *y'are* Cam, etc. *you are* NCE, Alexander *you're* 39] Two lines in Ff, ending *so. . . . not*, 42 Ay,] Ff *I*, $Q^{1,2}$ omit. Cam, etc. *Ay*, Ridley omits. 44 gnaw] Q^2 *knaw* nether lip?] Q^1 *neather lip?* Q^2 *neather lip:* Ff *nether-lip?* 46 I hope, I hope,] From Ff. $Q^{1,2}$ *I hope* Editors follow F. 47 Peace, and be still!] The general version of *Mark* iv 39, before the publication of the Rheims version (Noble: B, 220). 49-51 That . . . him.] As in $Q^{1,2}$. Four lines in Ff, ending *Handkerchiefe . . .* Cassio. . . . *man*, . . . *him.* Editors follow Q. 49, 63, 67 handkerchief] Q^1 *handkercher* 50 gav'st] $Q^{1,2}$ *gauest* Cam, Chambers, Hart, Ridley *gavest* Delius, etc. *gav'st* 51, 52 Sweet . . . perjury:] Divided by Capell. One line in $Q^{1,2}$ Ff. Editors follow Capell. 53 Yes,] Ff omit. Editors *Yes*,

Therefore confess thee freely of thy sin;
For to deny each article with oath
Cannot remove nor choke the strong conception
That I do groan withal. Thou art to die.

DESDEMONA
Then Lord have mercy on me!

OTHELLO
I say, amen.

DESDEMONA
And have you mercy too! I never did
Offend you in my life; never loved Cassio
But with such general warranty of heaven
As I might love. I never gave him token.

OTHELLO
By heaven, I saw my handkerchief in's hand.
O perjured woman! thou dost stone my heart,
And mak'st me call what I intend to do
A murther, which I thought a sacrifice.
I saw the handkerchief.

DESDEMONA
He found it then;
I never gave it him. Send for him hither:
Let him confess a truth.

OTHELLO
He hath confessed.

DESDEMONA
What, my lord?

OTHELLO
That he hath used thee.

DESDEMONA
How? unlawfully?

OTHELLO
Ay.

DESDEMONA
He will not say so.

OTHELLO
No, his mouth is stopped:
Honest Iago hath ta'en order for't.

presently.] =at once. 56 conception] Q^1 *conceit*, Cam, etc. *conception* Ridley *conceit* 58 Then Lord] From $Q^{1,2}$. Ff *O Heauen* Cam, etc. follow Q. NCE follows F. 59, 60 I . . . Cassio] As in Ff. One line in $Q^{1,2}$. Cam, etc. follow F. Two lines in Ridley, ending *life*, . . *Cassio*, 60 life; never] $Q^{1,2}$ *life,—neuer* Cam, etc. *life; never* Ridley *life*, . . . *Never* 63 in's] $Q^{1,2}$ *in his* Chambers, Hart, Ridley *in his* 64 stone] noun as verb; =make hard as stone. my] Q^1 *thy* Editors *my* 65 mak'st] From Q^2. Q^1 F^{2-4} *makest* F^1 *makes* Cam, Chambers, Hart, Ridley *makest* Delius, Craig, Mason, Kittredge, Alexander *mak'st* NCE *makes* 66 murther,] From Ff. $Q^{1,2}$ *murder*, 69 Let] Q^1 *And let* Editors *Let* hath] $Q^{1,2}$ *has* Cam, etc. *hath* Ridley *has* 71 hath used thee.] Ff *hath vs'd thee*. Q^1 *hath—vds death*. Q^2 *hath—vsde thee*. Cam, etc. *hath used thee*. (some *us'd*). Ridley *hath . . . us'd thee*. Alexander *hath—ud's death!—us'd thee* In *Shakespeare Survey 5*, p. 6, Alexander explains

DESDEMONA
O, my fear interprets! What, is he dead?
OTHELLO
Had all his hairs been lives, my great revenge
Had stomach for them all.
DESDEMONA
Alàs, he is betrayed, and I undone!
OTHELLO
Out, strumpet! Weep'st thou for him to my face?
DESDEMONA
O, banish me, my lord, but kill me not!
OTHELLO
Down, strumpet!
DESDEMONA
Kill me to-morrow: let me live to-night!
OTHELLO
Nay, if you strive,—
DESDEMONA
But half an hour!
OTHELLO Being done, there is no pause.
DESDEMONA
But while I say one prayer!
OTHELLO It is too late.

Smothers her.

DESDEMONA
O Lord, Lord, Lord!
EMILIA (*within*)
My lord, my lord! What, ho! my lord, my lord!

that, in his view, Q^{1}'s *uds death* and F's *vs'd thee* are each a part and a different part of the original. 75 O, my . . . interprets!] Ff *O, my . . . interprets.* $Q^{1, 2}$ *My . . . interprets then,*— Cam, etc. follow F. Ridley *My . . . interprets then . . .* 76, 77 my . . . all.] One line in $Q^{1, 2}$. 77 them] Q^{1} *'em* Q^{2} *em* Editors *them* 79 Out,] Ff *Out* $Q^{1, 2}$ *O* Cam, etc. *Out,* Ridley *O* strumpet!] Ff *strumpet:* $Q^{1, 2}$ *strumpet,*— Cam, etc. *strumpet!* Chambers *strumpet,* Ridley *strumpet!* . . . 83 if] $Q^{1, 2}$ *an* Cam, etc. *if* Ridley, Kittredge, Alexander *an* strive,—] From Theobald. $Q^{1, 2}$ Ff *striue.* Editors *strive,*— or *strive*— 84 OTHELLO Being . . . pause.] Q^{1} omits. Editors admit. 85 It is too] From Ff. Q^{1} *Tis too* Q^{2} *Tis to* Editors *It is too Smothers her.*] From Ff. $Q^{1, 2}$ he stifles her. (in Q^{2} after *prayer.*) Cam, Ridley *He stifles her.* Delius Craig, Hart, Kittredge, NCE He smothers her. Chambers, Mason, Alexander Smothers her. 86 DESDEMONA O . . . Lord!] From Q^{1}. Ff Q^{2} omit. Cam, Delius, Craig, Chambers, Mason, Hart, Kittredge, NCE omit. Ridley, Alexander admit. The Statute of Abuses probably explains the cut of this line in F^{1} Q^{2}. 87 EMILIA (*within*)] $Q^{1, 2}$ *Emillia* calls within. Ff Æmilia at the doore. Cam, etc. Emil. (within). Kittredge Emil. (calls within) NCE Emil. (At the door.)

OTHELLO
What noise is this? Not dead? not yet quite dead?
I that am cruel am yet merciful:
I would not have thee linger in thy pain:
So, so.
EMILIA (*within*) What, ho! my lord, my lord!
OTHELLO Who's there?
EMILIA (*within*)
O, good my lord, I would speak a word with you!
OTHELLO
Yes: 'tis Emilia. By and by. She's dead.
'Tis like she comes to speak of Cassio's death.
The noise was here. Ha! no more moving?
Still as the grave. Shall she come in? Were't good?
I think she stirs again. No. What's best to do?
If she come in, she'll sure speak to my wife.
My wife! my wife! What wife? I have no wife.
O, insupportable! O heavy hour!
Methinks it should be now a huge eclipse
Of sun and moon, and that th' affrighted globe
Did yawn at alteration.
EMILIA (*within*) I do beseech you
That I may speak with you, O, good my lord!
OTHELLO
I had forgot thee. O, come in, Emilia.
Soft: by and by. Let me the curtains draw.
Where art thou?
Unlocks the door.

My . . . lord!] Two lines in Ff, ending *hoa? . . . Lord.* 88 noise] From Ff. $Q^{1,2}$ *voyce* Cam, etc. *noise* Ridley, Alexander *voice* 90, 91 I would . . . so.] As in Ff. One line in $Q^{1,2}$. Editors follow F. pain: So,] Ff *paine? So,* $Q^{1,2}$ *paine;—so,* Cam, Hart *pain: So,* Delius *pain.—So,* Craig, Chambers Mason, Kittredge, NCE, Alexander *pain. So,* Ridley *pain, . . . So,* 91 (*within*)] From Ff. $Q^{1,2}$ omit. Editors admit. 92, 103 (*within*)] Added by Malone. Editors admit. 92 I would] From Ff. $Q^{1,2}$ *I'de* Cam, etc. *I would* Ridley *I'ld* Alexander *I'd* 95 here.] From $Q^{1,2}$. Ff *high.* Cam, Ridley, Kittredge *here.* Delius, Craig, Chambers, Mason, Hart, NCE, Alexander *high.* (*high*=loud). 95, 96 moving? Still] Ff *moouing? Still* $Q^{1,2}$ *mouing, Still* 97 What's . . . do?] Ff *what's . . . do?* $Q^{1,2}$ *what's the best?* Cam, etc. follow F. Ridley, Kittredge, Alexander follow Q. 99 What wife?] Ff Q^2 *what wife?* Q^1 *my wife;* Cam, etc. *what wife?* Ridley *my wife?* have] $Q^{1,2}$ *ha* Editors *have* 102 th'] $Q^{1,2}$ *the* 103 Did] Ff *Did* $Q^{1,2}$ *Should* Cam, etc. *Should* NCE, Alexander *Did* 103, 104 I do . . . lord!] As in Ff. One line in $Q^{1,2}$. Cam, etc. follow F. Delius, Ridley end lines in *with you, . . . lord!* Prose in Alexander. 104 That] $Q^{1,2}$ omit. Delius, Ridley omit. O,] Ff *Oh* or *Oh,* Q^2 *O* Q^1, Ridley omit. 105 forgot] Q^2 *forgotten* O,] Q^2 omits. *Unlocks*

Enter Emilia.

What's the matter with thee now?

EMILIA
O, my good lord, yonder's foul murthers done!

OTHELLO
What, now?

EMILIA
But now, my lord.

OTHELLO
It is the very error of the moon:
She comes more nearer earth than she was wont
And makes men mad.

EMILIA
Cassio, my lord, hath killed a young Venetian
Called Roderigo.

OTHELLO
Roderigo killed!
And Cassio killed!

EMILIA
No, Cassio is not killed.

OTHELLO
Not Cassio killed! Then murther's out of tune,
And sweet revenge grows harsh.

DESDEMONA
O, falsely, falsely murdered!

EMILIA
O Lord, what cry is that?

OTHELLO
That! What?

EMILIA
Out, and alas! that was my lady's voice.
Help! help, ho! help! O lady, speak again!
Sweet Desdemona! O sweet mistress, speak!

DESDEMONA
A guiltless death I die.

the door.] Added by Theobald after *now?* Cam, etc., add after *thou?* Delius adds after *now?* Kittredge *Opens the door.* after *thou?* Chambers omits. 108 murthers] $Q^{1, 2}$ *murders* 109 What, now?] From Q^1. Ff Q^2 *What? now?* Cam, etc. *What, now?* Delius, Craig, Mason *What! now?* Kittredge *What? now?* 112 nearer] From Ff. $Q^{1, 2}$ *neere the* Cam, Delius, Chambers, NCE, Alexander *nearer* Craig, Mason, Hart, Ridley, Kittredge *near the* 114, 115] Two lines in Ff, ending *kill'd* . . . Rodorigo. 114 hath] $Q^{1, 2}$ *has* Cam, etc. *hath* Delius, Craig, Mason, Hart *has* 115, 116 Roderigo . . . Cassio killed!] Divided by Capell. One line in $Q^{1, 2}$ Ff. Editors follow Capell. 117 murther's] Q^1 *murders* Q^2 *murder's* 119 O Lord,] From Q^1. Ff *Alas!* Q^2 *Ahlas,* Cam, Chambers, Hart *Alas,* Delius, Craig, Mason *Alas!* Ridley, NCE, Alexander *O Lord,* Kittredge *O Lord!* 121 that was] From Ff. Q^1 *it is* Q^2 *it was* Cam, etc. *that was* Ridley *it is*

EMILIA
O, who hath done this deed?
DESDEMONA
Nobody: I myself. Farewell.
Commend me to my kind lord. O, farewell!

She dies.

OTHELLO
Why, how should she be murdered?
EMILIA Alas, who knows?
OTHELLO
You heard her say herself it was not I.
EMILIA
She said so. I must needs report the truth.
OTHELLO
She's like a liar gone to burning hell:
'Twas I that killed her.
EMILIA O, the more angel she,
And you the blacker devil!
OTHELLO
She turned to folly, and she was a whore.
EMILIA
Thou dost belie her, and thou art a devil.
OTHELLO
She was false as water.
EMILIA Thou art rash as fire, to say
That she was false. O, she was heavenly true!
OTHELLO
Cassio did top her: ask thy husband else.
O, I were damned beneath all depth in hell
But that I did proceed upon just grounds
To this extremity. Thy husband knew it all.
EMILIA
My husband!
OTHELLO
Thy husband.

125 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Ridley *has* this deed?] Capell, followed by Steevens, Malone and others, transferred *This deed?* to begin l. 126, and Chambers followed, reading ll. 124-126 as verse. 127 *She dies.*] From $Q^{1,2}$. Ff omit. Kittredge, Alexander She dies. Cam, Delius, etc. Dies. 129 heard] From $Q^{1,2}$. Ff *heare* or *hear* Cam, etc. *heard* NCE *hear* 130 the] Ff *the* $Q^{1,2}$ *a* Cam, etc. *the* Ridley, Kittredge, Alexander *a* 132, 133 O, . . . devil!] Divided as in $Q^{1,2}$. Prose in Ff. Editors follow Q. 134 She . . . whore.] *Cf. Deuteronomy* xxii 21 (Noble: B, 220). 136, 137 Thou . . . true!] In $Q^{1,2}$ lines end in *fire*, . . . *true*. Ridley follows Q. 136 art rash] From Ff Q^2. Q^1 *as rash* Cam, etc. *art rash* Ridley *as rash* 142 husband!] Q^1 *husband?* Ff *Husband?* Q^2 *husband:*

EMILIA
That she was false to wedlock?
OTHELLO
Ay, with Cassio. Nay, had she been true,
If heaven would make me such another world
Of one entire and perfect chrysolite,
I'ld not have sold her for it.
EMILIA
My husband!
OTHELLO Ay, 'twas he that told me first.
An honest man he is, and hates the slime
That sticks on filthy deeds.
EMILIA My husband!
OTHELLO
What needs this iterance, woman? I say thy husband.
EMILIA
O mistress, villainy hath made mocks with love!
My husband say that she was false!
OTHELLO He, woman:
I say thy husband. Dost understand the word?
My friend, thy husband, honest, honest Iago.
EMILIA
If he say so, may his pernicious soul
Rot half a grain a day! He lies to th' heart.
She was too fond of her most filthy bargain.
OTHELLO
Ha!
EMILIA
Do thy worst.
This deed of thine is no more worthy heaven
Than thou wast worthy her.
OTHELLO Peace, you were best.

Cam, etc. *husband!* Delius, Ridley, Kittredge *husband?* 145 Nay,] $Q^{1, 2}$ *nay*, Ff omit. Cam, etc. admit. NCE omits. 147 chrysolite,] M. C. Bradbrook in TLS, 27 October, 1950, thinks Shakespeare may here have taken an idea from Middleton's *Ghost of Lucrece*, Sig. B.5. 148 I'ld] Ff *I'ld* $Q^{1, 2}$ *I'de* Cam, Chambers, Hart, Ridley, Kittredge *I'ld* Delius, Craig, Mason, NCE, Alexander *I'd* 149 me first.] From $Q^{1, 2}$. Ff *me on her first*, Cam, etc. follow Q. NCE, Alexander follow F. 152] Two lines in Ff, ending *Woman? . . . Husband.* iterance, woman?] Ff *itterance, Woman?* F^4 *iterance, woman?* $Q^{1, 2}$ *iteration? woman,* Cam *iteration, woman?* Delius, Craig, Chambers, Mason, Kittredge, NCE, Alexander *iterance, woman?* Hart, Ridley *iteration? woman,* 153-156 EMILIA O . . . Iago.] Q^1 omits. Editors admit. 153] Two lines in Ff, ending *Mistris, . . . loue:* 154 that] From Q^2. Ff omit. Cam, etc. admit. Chambers omits. 154, 155 He, . . . word?] One line in Q^2. 161 worst.] F^1 *wotst:* 163] Capell added S.D. that Othello threatened Emilia. See l. 167.

EMILIA
Thou hast not half that power to do me harm
As I have to be hurt. O gull! O dolt!
As ignorant as dirt! Thou hast done a deed—
I care not for thy sword: I'll make thee known,
Though I lost twenty lives. Help! help, ho! help!
The Moor hath killed my mistress! Murther! murther!

Enter Montano, Gratiano, Iago, and others.

MONTANO
What is the matter? How now, General!

EMILIA
O, are you come, Iago? You have done well,
That men must lay their murthers on your neck.

GRATIANO
What is the matter?

EMILIA
Disprove this villain, if thou be'st a man.
He says thou told'st him that his wife was false.
I know thou didst not, thou'rt not such a villain.
Speak, for my heart is full.

IAGO
I told him what I thought, and told no more
Than what he found himself was apt and true.

EMILIA
But did you ever tell him she was false?

IAGO
I did.

EMILIA
You told a lie, an odious, damnéd lie;
Upon my soul, a lie, a wicked lie!
She false with Cassio! Did you say with Cassio?

Editors omit, but Granville-Barker's comment is "Othello, baited and exasperated, . . . draws sword on her now." (GB 4, p. 127). Skillan's note is: "His hand goes savagely to his sword . . ." (Skillan: *Othello*, p. 88). 164 that] $Q^{1,2}$ *the* Cam, etc. *that* Craig, Mason, Hart, Ridley Kittredge *the* 166 deed—] From $Q^{1,2}$ Ff *deed* Editors *deed*— or *deed*,— 167 I . . . sword:] In brackets in Ff. known,] $Q^{1,2}$ *know*, Cam, etc. *known*, or *known* Ridley *know*, 168 Help! . . . help!] Ff *Helpe, helpe, hoa, helpe:* $Q^{1,2}$ *helpe, helpe, O helpe;* Cam, etc. *Help! help, ho! help!* Kittredge *Help! help! O, help!* 169 hath] $Q^{1,2}$ *has* Cam, etc. *hath* Delius, Craig, Mason, Hart, Ridley *has* Murther! murther!] $Q^{1,2}$ *murder, murder. Enter . . . others.*] From $Q^{1,2}$ (Q^2 *Gragantio,*) Ff Enter Montano, Gratiano, and Iago. Cam, etc. follow Q. Delius, Chambers follow F. 172 murthers] $Q^{1,2}$ *murder* 173 GRATIANO] From Ff Q^2. Q^1 All. Editors prefix for Gratiano. 176 thou'rt] From Ff. $Q^{1,2}$ *thou art* Editors *thou'rt* 178] Two lines in Ff, ending *thought, . . . more* 180] Two lines in Ff, ending *him, . . . false?* 184-186] Three lines as in $Q^{1,2}$. Six in Ff, ending

IAGO
With Cassio, mistress. Go to, charm your tongue.
EMILIA
I will not charm my tongue: I am bound to speak:
My mistress here lies murthered in her bed,—
ALL
O heavens forfend!
EMILIA
And your reports have set the murder on.
OTHELLO
Nay, stare not, masters: it is true indeed.
GRATIANO
'Tis a strange truth.
MONTANO
O monstrous act!
EMILIA Villainy, villainy, villainy!
I think upon't, I think! I smell't! O villainy!
I thought so then. I'll kill myself for grief.
O villainy, villainy!
IAGO
What, are you mad? I charge you, get you home.
EMILIA
Good gentlemen, let me have leave to speak:
'Tis proper I obey him, but not now.
Perchance, Iago, I will ne'er go home.
OTHELLO
O! O! O!
Falls on the bed.
EMILIA Nay, lay thee down and roar;

Cassio? . . . Cassio? . . . *Mistris? . . . tongue. . . . Tongue; . . . speake,* Editors follow Q. 185 charm your tongue.] =put a spell on your tongue; be silent. 187-195 My . . . villainy!] Q^1 omits. Editors admit. 187 murthered] Q^2 *murdered* 189 murder] From $F^{1,2}$. Q^2 *murderer* $F^{3,4}$ *Murther* 190] Two lines in Ff, ending *Masters, . . . indeede.* 193 upon't, . . . villainy!] Ff *vpon't, I thinke: I smel't: O Villany:* Q^2 *vpon't, I thinke, I smell a villany;* Cam, Hart, Ridley *upon't: I think: I smell't: O villany!* (Ridley *villany:*) Delius *upon't,— I think,— I smell't:— O villany!* Craig, Mason *upon't, I think, I smell't; O villany!* Chambers *upon it; I think; I smell it; O villainy!* Kittredge *upon't, I think! I smell't! O villany!* NCE *upon't,— I think I smell't,— O villany!* Alexander *upon't. I think—I smell't. O villainy!* 196] Two lines in Ff, ending *mad? . . . home.* 199 Perchance,] From Q^1 Ff. Q^2 *Perhaps* 200 *Falls on the bed.*] $Q^{1,2}$ *Oth.* fals on the bed. Ff omit. Editors adopt same or similar S.D. Flatter: O, 186-189, urges that this S.D. is not Shakespeare's and should be climinated. The Q^1 editor inserted it, he thinks, prematurely, because Emilia is as yet only groping towards the truth, and Othello is far from it. With this would disappear the S.D. added by Theobald at l. 202 (*rising*). Granville-

For thou hast killed the sweetest innocent
That e'er did lift up eye.

OTHELLO (*rising*) O, she was foul!
I scarce did know you, uncle. There lies your niece,
Whose breath indeed these hands have newly stopped.
I know this act shows horrible and grim.

GRATIANO
Poor Desdemona! I am glad thy father's dead.
Thy match was mortal to him, and pure grief
Shore his old thread in twain. Did he live now,
This sight would make him do a desperate turn,
Yea, curse his better angel from his side,
And fall to reprobance.

OTHELLO
'Tis pitiful, but yet Iago knows
That she with Cassio hath the act of shame
A thousand times committed: Cassio confess'd it.
And she did gratify his amorous works
With that recognizance and pledge of love
Which I first gave her: I saw it in his hand.
It was a handkerchief, an antique token
My father gave my mother.

EMILIA
O God! O heavenly God!

IAGO
'Zounds! hold your peace.

EMILIA 'Twill out, 'twill out. I, peace!
No, I will speak as liberal as the North:

Barker (GB 4, pp. 132, 133) retains the S.D.s, and writes of Othello's sudden collapse in inarticulate agony. Skillan in French's Acting Edition, pp. 88, 89, gives very different directions. 202 (*rising*)] See note to l. 200. 205 horrible] From Ff. $Q^{1,2}$ *terrible* Cam, etc. *horrible* Craig, Mason, Ridley *terrible* 206] Two lines in Ff, ending Desdemon: . . . *dead,* Desdemona!] $Q^{1,2}$ Desdemona, $F^{1,2}$ Desdemon: $F^{3,4}$ Desdemona: Cam, Craig, Chambers, Mason, Ridley, Alexander *Desdemona!* Delius, Hart, Kittredge, NCE *Desdemon!* 208 in twain.] From Ff Q^3. Q^1 *atwane:* Cam, etc. follow F. Kittredge, Alexander *atwain.* 211 reprobance.] From Ff. (=rejection by God). $Q^{1,2}$ *reprobation.* Cam, Craig, Mason, Hart, Ridley *reprobation.* Delius, Chambers, Kittredge, NCE, Alexander *reprobance.* 213 hath] Q^2 *had* Editors *hath* 216 that] Q^1 *the* Cam, etc. *that* Ridley *the* 218, 227 handkerchief] Q^1 *handkercher* 219 father] This contradicts III iv 55. 220 O God! O . . . God!] Q^1 *O God, O heauenly God.* Ff *Oh Heauen! oh heauenly Powres!* Q^2 *O heauon, O heauenly powers.* Cam, etc. follow F. Ridley, NCE, Alexander follow Q. Kittredge *O God! O heavenly pow'rs!* 221 'Zounds!] Q^1 *Zouns,* Ff Q^2 *Come,* Cam, etc. *'Zounds,* or *Zounds,* Delius, Craig, Chambers, Mason, Hart *Come,* 221, 222 I, peace! No,] Ff *I peace? No,* $Q^{1,2}$ (continuing in one line) *I hold my peace sir, no,* Greg: EP, 109, thinks the Q and F versions of the

Let heaven and men and devils, let them all,
All, all, cry shame against me, yet I'll speak.

IAGO
Be wise, and get you home.

EMILIA I will not.

Iago offers to stab his wife.

GRATIANO Fie!
Your sword upon a woman!

EMILIA
O thou dull Moor! That handkerchief thou speak'st of
I found by fortune and did give my husband;
For often with a solemn earnestness,
More than indeed belonged to such a trifle,
He begged of me to steal't.

IAGO Villainous whore!

EMILIA
She give it Cassio! No, alas, I found it,
And I did give't my husband.

IAGO Filth, thou liest!

EMILIA
By heaven, I do not, I do not, gentlemen.
O murderous coxcomb! What should such a fool
Do with so good a wife?

The Moor runs at Iago. Iago kills his wife.

lines *'Twill . . . north:* may in part at least go back to Shakespeare's own hand. Flatter, 84, would read *I—! peace—!* expressing Emilia's extreme emotion, and he ascribes the Q version to the mistaken efforts of Q's editor. Cam, Hart, NCE *I peace! No,* Delius, Craig, Mason *I hold my peace, Sir, no; No,* Ridley *I hold my peace, sir? No!* Chambers, Kittredge *I peace? No,* Alexander *I, peace! No,* 222 I . . . North:] From Ff. Q^1 *I'le be in speaking, liberall as the ayre,* Q^2 *Ile be in speaking, liberall as the north;* (*North*=the north wind, symbolical of determined power. *Speak as liberal*=speak as freely.) Cam, etc. follow F. Ridley follows Q^1. 223 them] $Q^{1, 2}$ *em* Ridley *'em* 225 *Iago . . . wife.*] Added by Rowe. Editors add same or similar S.D. 225, 226 Fie! . . . woman!] Divided by Capell. One line in $Q^{1, 2}$ Ff. Cam, etc. follow Capell. Alexander follows Q F. 227] Two lines in Ff, ending *Moore, . . . of* 231 steal't.] From F^{1-3}. $Q^{1, 2}$ F^4 *steale it.* Cam, etc. *steal it.* Kittredge, NCE *steal't.* 232 give] $Q^{1, 2}$ *gaue* Cam, etc. *give* Ridley *gave* 236 wife?] Ff *wife?* $Q^{1, 2}$ *woman?* Cam, etc. *wife?* Ridley *woman? The . . . wife.*] From $Q^{1, 2}$. Ff omit. Globe added after l. 237: He runs at Iago: Iago, from behind, stabs Emilia, and exit. Flatter: O, 185, doubts the authenticity of Q^1's S.D., The Moore runnes at Iago.; but Cam, Craig, Chambers, Hart, Ridley, Kittredge, NCE, Alexander adopt this and add that Iago kills his wife; and all except Kittredge, NCE have exit here for Iago. (See note to l. 239.) Delius Iago stabs Emilia then runs out. Mason He runs at Iago.

OTHELLO Are there no stones in heaven
But what serves for the thunder? Precious villain!
GRATIANO
The woman falls: sure, he hath killed his wife.
EMILIA
Ay, ay: O, lay me by my mistress' side.
GRATIANO
He's gone, but his wife's killed.
MONTANO
'Tis a notorious villain. Take you this weapon,
Which I have here recovered from the Moor.
Come, guard the door without: let him not pass,
But kill him rather. I'll after that same villain,
For 'tis a damnéd slave.

Exeunt all but Othello and Emilia.

OTHELLO I am not valiant neither,
But every puny whipster gets my sword.
But why should honour outlive honesty?
Let it go all.
EMILIA What did thy song bode, lady?
Hark, canst thou hear me? I will play the swan,
And die in music. (*Singing*) Willow, willow, willow.
Moor, she was chaste; she loved thee, cruel Moor;
So come my soul to bliss, as I speak true;
So speaking as I think, alas, I die.

She dies.

Iago stabs Emilia and exit. 236, 237 Are . . . villain!] As in $Q^{1, 2}$. Cam, etc. follow Q. Ff three lines. Alexander prose. serves] From $Q^{1, 2}$ F^{1-3}. F^4 *serve* Cam, etc. *serve* Chambers, Kittredge, NCE, Alexander *serves* 237 Precious] Q^2 *pernitious* Editors *Precious* 238] Two lines in Ff, ending *falles:* . . . *Wife.* hath] $Q^{1, 2}$ *has* Cam, etc. *hath* Craig, Mason *has* 239 side.] Here $Q^{1, 2}$ add Exit *Iago.* Cam, etc. omit exit. Kittredge, NCE Exit Iago. 241 you this] From Ff. $Q^{1, 2}$ *your* Cam, etc. *you this* Ridley *your* 242 here] Ff omit. Editors admit. 245 *Exeunt* . . . *Emilia.*] Added by Cam. $Q^{1, 2}$ Exit *Mont.* and *Gratiano.* Ff Exit. Ridley follows Cam. Craig, Chambers, Hart, NCE Exeunt Montano and Gratiano. Mason Exit with Gratiano. Kittredge Exeunt Montano and Gratiano [with others. Manent Othello and Emilia. Delius Exit.; holding that, in accordance with Montano's speech, Gratiano is to remain on the stage. But G. is to guard the door *without*; and the arrangement seems to be that he is to remain visible in the doorway and can thus answer Othello in l. 257. Alexander Exeunt Montano, Gratiano, and others. 248-250 What . . . willow.] Q^1 omits. Editors admit. 250 (*Singing*)] Added by Dyce. Willow . . . willow.] Italics in Ff Q^2. Q^2 spells *willow* and Ff *Willough* 253 alas, I die.] From Ff. $Q^{1, 2}$ *I die, I die.* Cam, etc. follow Q. Chambers, NCE, Alexander as F. *She dies.*] From $Q^{1, 2}$. Ff omit. Editors She

OTHELLO
I have another weapon in this chamber:
It was a sword of Spain, the Isebrook's temper.
O, here it is. Uncle, I must come forth.
GRATIANO (*within*)
If thou attempt it, it will cost thee dear.
Thou hast no weapon, and perforce must suffer.
OTHELLO
Look in upon me then, and speak with me,
Or, naked as I am, I will assault thee.

Enter Gratiano.

GRATIANO
What is the matter?
OTHELLO Behold, I have a weapon:
A better never did itself sustain
Upon a soldier's thigh. I have seen the day
That with this little arm and this good sword
I have made my way through more impediments
Than twenty times your stop. But, O vain boast!
Who can control his fate? 'Tis not so now.
Be not afraid, though you do see me weaponed;
Here is my journey's end, here is my butt
And very sea-mark of my utmost sail.
Do you go back dismayed? 'Tis a lost fear:
Man but a rush against Othello's breast,
And he retires. Where should Othello go?
Now, how dost thou look now? O ill-starred wench!
Pale as thy smock! when we shall meet at compt,

dies. *or* Dies. 255 was] Ff *was* Q¹, ² *is* Cam, etc. *is* NCE, Alexander *was* Isebrook's] Q¹, ² *Isebrookes* F¹, ³ *Ice brookes* F³, ⁴ *Ice brooks* Cam, etc. *ice-brook's* Craig, Mason *ice brook's* NED quotes the F form, *Ice brookes* which form is probably the F editor's attempt to make some sense of Q¹s *Isebrookes* The normal interpretation of F's *Ice brookes* is Johnson's, referring to tempering the steel blade in cold water. Pope, followed by Theobald, etc., read Ebro's, on which see Furness, 321. Viscount Dillon in Sh. Eng., I 132, points out that "Isebrook was the English name for Innsbruck whence some of the best steel [for arms] was imported into England . . ." "Othello's expression," writes Viscount Dillon, "merely means a Spanish blade of the best Innsbruck temper." Sugden, 268, also suggests that *Isebrook* here means Innsbruck. 257 (*within*)] After l. 256 Q¹, ² have in margin: *Gra.* within. Ff omit. Cam, etc. Gra. (within) Delius Gra. See note to l. 245. 259 with me,] From Ff. Q¹, ² *to me*, Cam, etc. *with me*, Ridley *to me*, 260 *Enter Gratiano.*] Added by Theobald (Re-enter) See notes to ll. 245, 257. Delius omits. 266 your] Q¹ *you* Editors *your* 268-274 Be . . . wench!] Q¹ omits. Editors admit. 270 And] Q² *The* Editors *And* 274 Now, how] Ff *Now: how* Q² *How* Cam, etc. *Now, how* Craig, Mason *Now how* 275 compt,]

This look of thine will hurl my soul from heaven,
And fiends will snatch at it. Cold, cold, my girl!
Even like thy chastity. O curséd, curséd slave!
Whip me, ye devils,
From the possession of this heavenly sight!
Blow me about in winds! roast me in sulphur!
Wash me in steep-down gulfs of liquid fire!
O Desdemona! dead! Desdemona! dead!
O! O!

Enter Lodovico, Cassio in a chair, Montano, and Iago, with Officers.

LODOVICO
Where is this rash and most unfortunate man?

OTHELLO
That's he that was Othello: here I am.

LODOVICO
Where is that viper? bring the villain forth.

OTHELLO
I look down towards his feet; but that's a fable.
If that thou be'st a devil, I cannot kill thee.

Othello wounds Iago.

Q¹ *count*, Cam, etc. *compt*, (=reckoning, Judgement Day). Ridley *count*, 278, 279] Divided as in Q¹·² Ff. Capell, Delius, Craig, Chambers, Mason, Hart end lines in *chastity*. . . . *devils*, Cam, etc. follow Q F. 278 curséd, curséd] From Ff. Q¹·² *cursed* Cam, etc. follow F. Ridley, Kittredge follow Q. 279 ye] Q¹·² *you* Cam, etc. *ye*. Ridley *you* 281 Blow . . . winds!] That the disembodied spirit could be blown about in the winds was a common idea, derived perhaps from Cicero and to be found in Dante, Chaucer, Milton, etc. See Anders, 289, and Skeat's *Chaucer*, i 508. 282 steep-down] From Ff. Q¹·² *steepe downe* Editors *steep-down* 283, 284 O Desdemona! . . . O!] F¹ *Oh* Desdemon! *dead* Desdemon: *dead. Oh, oh!* F² similar, except *dead. dead. Oh, oh!* F³ *Oh* Desdemona! *dead* Desdemona: *dead, dead. Oh, oh!* F⁴ *Oh* Desdemona! *Dead*, Desdemona: *Dead, dead. Oh, oh!* Q¹·² *O* Desdemona, Desdemona *dead, O, o, o.* Cam, Craig, Mason, Hart *O Desdemona! Desdemona! dead! Oh! Oh! Oh!* Chambers *O Desdemona! Desdemona dead! Oh! oh! oh!* Delius *O Desdemon! dead, Desdemon! dead! O!* Ridley *O Desdemona, Desdemona dead! Oh! Oh! Oh!* Kittredge *O Desdemona, Desdemona! dead! O! O! O!* NCE *O Desdemon! dead, Desdemon! dead! Oh! Oh!* Alexander *O Desdemona! Dead! Desdemona! Dead! O! O!* 284 *Enter . . . Officers.*] From Ff, with addition of *in a chair*, Q¹·² Enter *Lodouico, Montano, Iago*, and Officers, *Cassio* in a Chaire. (Flatter: O, 184, doubts the authenticity of Q¹'s *in a Chaire*.) Malone, Cam, etc. Enter Lodovico, Montano, Cassio carried in a chair, and Officers with Iago prisoner. Chambers, Mason, Kittredge vary but to same effect. 287] Two lines in Ff, ending *Viper? . . . forth.* that] Q¹ *this* Cam, etc. *that* Ridley *this* 288 I . . . feet;] i.e., for the cloven hoof. 289 that] Q¹ omits. Editors admit. *Othello . . . Iago.*] Added by Rowe. Editors follow Rowe.

LODOVICO
Wrench his sword from him.
IAGO I bleed, sir, but not killed.
OTHELLO
I am not sorry neither: I'ld have thee live;
For, in my sense, 'tis happiness to die.
LODOVICO
O thou Othello, that was once so good,
Fall'n in the practice of a damnéd slave,
What shall be said to thee?
OTHELLO Why, anything.
An honourable murderer, if you will;
For nought I did in hate, but all in honour.
LODOVICO
This wretch hath part confessed his villainy:
Did you and he consent in Cassio's death?
OTHELLO
Ay.
CASSIO
Dear General, I never gave you cause.
OTHELLO
I do believe it, and I ask your pardon.
Will you, I pray, demand that demi-devil
Why he hath thus ensnared my soul and body?
IAGO
Demand me nothing: what you know, you know.
From this time forth I never will speak word.
LODOVICO
What, not to pray?
GRATIANO Torments will ope your lips.
OTHELLO
Well, thou dost best.
LODOVICO
Sir, you shall understand what hath befall'n,
Which, as I think, you know not. Here is a letter
Found in the pocket of the slain Roderigo,
And here another: the one of them imports

290 Wrench] Q^1 *Wring* Cam, etc. *Wrench* Ridley *Wring* 293 was] From Ff. $Q^{1, 2}$ *wert* Rowe, NCE *wast* Cam, etc. *wert* Chambers, Alexander *was* 294 damnéd] From $Q^{1, 2}$. Ff *cursed* Cam, etc. *damned* NCE *cursed* 295 shall] $Q^{1, 2}$ *should* Cam, etc. *shall* Ridley *should* thee?] F^{1-3} *thee.* 297 I did in] From F^{1-3}. $Q^{1, 2}$ *did I in* F^4 *I did* Cam, Delius, Craig, Hart, Mason, Ridley, Kittredge *did I in* Chambers, NCE, Alexander *I did in* 301 never gave] From Ff. $Q^{1, 2}$ *did never give* Cam, etc. follow F. Ridley follows Q. 302 your] $Q^{1, 2}$ *you* Cam, etc. *your* Delius, Ridley *you* 303 I] Q^1 omits. Editors admit. 309 Sir,] Separate line in Ff.

The death of Cassio to be undertook
By Roderigo.

OTHELLO
O villain!

CASSIO Most heathenish and most gross!

LODOVICO
Now here's another discontented paper,
Found in his pocket too; and this, it seems,
Roderigo meant t' have sent this damnéd villain;
But that, belike, Iago in the nick
Came in and satisfied him.

OTHELLO O thou pernicious caitiff!
How came you, Cassio, by that handkerchief
That was my wife's?

CASSIO I found it in my chamber:
And he himself confessed but even now
That there he dropped it for a special purpose
Which wrought to his desire.

OTHELLO O fool! fool! fool!

CASSIO
There is besides in Roderigo's letter,
How he upbraids Iago that he made him
Brave me upon the watch; whereon it came
That I was cast. And even but now he spake
After long seeming dead, Iago hurt him,
Iago set him on.

LODOVICO
You must forsake this room, and go with us.
Your power and your command is taken off,
And Cassio rules in Cyprus. For this slave,
If there be any cunning cruelty
That can torment him much and hold him long,
It shall be his. You shall close prisoner rest
Till that the nature of your fault be known
To the Venetian state. Come, bring away.

313, 314 The . . . Roderigo.] As in Ff. One line in $Q^{1, 2}$. Editors follow F. undertook By] Q^1 *vndertooke— by* Ridley *undertook . . . By* 318 t'] Ff *t'* $Q^{1, 2}$ *to* Cam, etc. *to* Kittredge, NCE, Alexander *t'* 319 nick] Q^1 *nicke* Ff Q^2 *interim in the nick*, a common phrase (see Tilley: N, 160), means "at the critical moment," and is hardly represented by F's *in the interim* See also Greg: EP, 110. Cam, etc. *interim* Ridley, Alexander *nick* 320 thou] $Q^{1, 2}$ *the* Cam, Craig, Chambers, Mason, Hart, Ridley *the* Delius, Kittredge, NCE, Alexander *thou* 321 that handkerchief] Q^1 *a handkercher*, Q^2 *a handkerchiefe* Cam, etc. *that handkerchief* Ridley *a handkerchief* 322 wife's?] $Q^{1, 2}$ *wifes?* Ff *wiues?* Editors *wife's?* 323 but] Q^1 *it* Ff Q^2 *it but* Cam, etc. *but* Chambers, Ridley, Alexander *it* 327 upbraids] Q^2 *obraides* 339 bring] From Ff. $Q^{1, 2}$ *bring him* Cam, etc. *bring* Delius,

OTHELLO
Soft you: a word or two before you go.
I have done the state some service, and they know't.
No more of that. I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am; nothing extenuate,
Nor set down aught in malice. Then must you speak
Of one that loved not wisely but too well;
Of one not easily jealous, but, being wrought,
Perplexed in the extreme; of one whose hand,
Like the base Indian, threw a pearl away
Richer than all his tribe; of one whose subdued eyes,
Albeit unuséd to the melting mood,
Drops tears as fast as the Arabian trees
Their medicinable gum. Set you down this;
And say besides, that in Aleppo once,
Where a malignant and a turbaned Turk

Craig, Mason, Ridley *bring him* 340 before you go.] Q^1 omits. Editors admit. 343 unlucky] =ill-omened, disastrous (Wilson: SD, 9). 344 me as I am;] From Ff Q^2. Q^1 *them as they are;* Cam, etc. follow F. Ridley follows Q^1. 345] Two lines in Ff, ending *malice. . . . speake,* Then must you] Q^2 *then you must* 347 jealous,] $F^{1, 2}$ *Iealious,* 348 Perplexed] =grieved, tortured, the mind on the rack (Wilson: SD, 9). 349 Indian,] $Q^{1, 2}$ F^{2-4} Indian F^1 *Iudean* Coleridge, Dowden, Bradley and others read *Indian* Cam, Delius, Craig, Chambers, Mason, Hart, Ridley, Kittredge, NCE, Alexander *Indian,* Theobald Judian, Hanmer, Johnson, etc. Judean. The form *Judean* seems of later date than the Shakespearian period: forms recorded in NED are *Iudaicall* (1602), *Judasites* (1605), *Iudaique* (1611). Pope thought *Judian* suggested by *tribe* in l. 350. Halliwell thought the allusion was to Judas Iscariot; Furness agreed; Bethell (in *Sh. Survey 5,* p. 80) finds some support for Judas in the general religious imagery of *Othello*; and Noble: B, 90-93 favours *Judean,* drawing attention to the pearl of great price in *Matthew* xiii 45, 46. Carter, 26, favours allusion to Judas and thinks l. 400 important: "I kissed thee ere I killed thee." Fripp, 628, is all for *Judean,* Kittredge: SP, 1311, calls *Iudean* undoubtedly a misprint and quotes Nashe's *Pierce Penilesse,* associating Indians with gold and precious stones, of the value of which they are ignorant. *Cf.* also *Troilus* I i 96, "Her bed is India: there she lies, a pearl;" Orient pearls are frequently mentioned; and the imagery of the speech is distinctly oriental. pearl] In MLN, LXIV, 1940, pp. 415-417, Viola Hadlock Anderson draws attention to the great pearl Peregrina which Philip II gave Mary Tudor, and which an Indian had "thrown away" by presenting it ineffectually to Balboa in an effort to prevent war. 352 Drops] From Q^1 F^1. Q^2 F^{2-4} *Drop* Cam, etc. *Drop* NCE, Alexander *Drops* 353 medicinable] From Ff. $Q^{1, 2}$ *medicinall* Capell, Craig, Kittredge, Alexander *med'cinable* Delius, Chambers, Mason *medicinable* Cam, Hart, Ridley *medicinal* 355 turbaned Turk] Q^1 Turband Turke, Q^2 *Turband* Turke, $F^{1, 2}$ *Turbond-Turke* $F^{3, 4}$ *Turbond-Turk* Editors *turban'd Turk*

Beat a Venetian and traduced the state,
I took by th' throat the circumcisèd dog
And smote him, thus.

He stabs himself.

LODOVICO
O bloody period!

GRATIANO All that's spoke is marred.

OTHELLO
I kissed thee ere I killed thee. No way but this,
Killing myself, to die upon a kiss.

He dies.

CASSIO
This did I fear, but thought he had no weapon;
For he was great of heart.

LODOVICO (*to Iago*) O Spartan dog,
More fell than anguish, hunger, or the sea!
Look on the tragic loading of this bed:
This is thy work. The object poisons sight;
Let it be hid. Gratiano, keep the house,
And seize upon the fortunes of the Moor,
For they succeed on you. To you, Lord Governor,
Remains the censure of this hellish villain,
The time, the place, the torture. O, enforce it!
Myself will straight aboard, and to the state
This heavy act with heavy heart relate. *Exeunt.*

357 by th'] $Q^{1,2}$ *bi' th* Ff *by th'* Cam, etc. *by the* Kittredge, NCE, Alexander *by th'* 358 him, thus.] From Ff. $Q^{1,2}$ *him thus.* The pause of the comma is needed. Cam, Hart, Ridley *him, thus.* Malone, Delius, Chambers, Kittredge, NCE, Alexander *him—thus.* Craig, Mason *him thus. He stabs himself.*] From $Q^{1,2}$. Ff omit. Editors admit. Salvini preferred throat-cutting to stabbing. See Furness, 332; Flatter: O, 183, 184. 359 that's] $Q^{1,2}$ *that's* Ff *that is* Cam, etc. *that's* Hart, Alexander *that is* 361 *He dies.*] From $Q^{1,2}$. Ff Dyes. Capell added Throwing himself by his wife. Cam, Ridley, Kittredge, NCE, Alexander Falls on the bed and dies. Delius, Craig, Mason, Hart Falling upon Desdemona. Dies. Chambers He dies 363 (*to Iago*)] Added by Theobald. Cam, etc. admit. Kittredge omits. 365 loading] From Ff. $Q^{1,2}$ *lodging* Cam, etc. *loading* Ridley *lodging* Ridley finds Q's reading more vivid, taking *lodge*=beat down as with crops, etc.: see *Macbeth* IV i 55. 366] Two lines in Ff, ending *worke: . . . Sight,* 367 Let . . . hid.] The drawing together of the curtains of the inner stage where the bed stands here obviates the need to carry off the bodies as was usual at a tragedy's end. The modern act drop can, of course, change this. *Cf.* Bradley, 185. 369 on] Ff *on* $Q^{1,2}$ *to* Cam, etc. *on* Ridley *to* 373 *Exeunt.*] Ff Exeunt. *FINIS.* $Q^{1,2}$ Exeunt omnes. *FINIS.*